MARCH 15, 1941

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# MUSICAL COURIER

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## Native Composer's Scores Win Favor Of Los Angelans

### Simmons Participates in Own Partita Americana—Beecham Conducts—Mozart Festival

Musical Courier Bureau
Hollywood, Calif.

By RICHARD DRAKE SAUNDERS

Two American compositions of major importance and value were presented by the WPA Symphony Orchestra under the able direction of James Sample in Embassy Auditorium, Feb. 26. Both were by a young Los Angeles composer, Homer Simmons, who was likewise co-soloist with George Scharl in his Partita Americana, written for two pianos and orchestra. In his Partita, Simmons utilized popular dance forms with good taste and artistry, showing definite style and individuality. His instrumentation was skillful, with a feeling for color and timbre.

The other work was a Concerto for solo violin, string quartet and orchestra, with Frances Forster winning plaudits in the difficult solo part, supported by John Chickanzeff, Leslie Hinton, Andrew Ilnicki and Dorotha Matson. The Concerto was a fine work, original of concept and imbued with striking values.

(*Please turn to page* 22)

## *Stokowski to Quit Philadelphia Post*

### Will Not Appear with Old Orchestra Next Season—To Be Philharmonic Guest

© Rembrandt Studios
LEOPOLD STOKOWSKI

PHILADELPHIA.—For the first time in 29 years, Leopold Stokowski will not appear next season with the Philadelphia Orchestra, it was learned here. Although he resigned as musical director in 1936, Stokowski has continued as guest conductor both here and on tour with the orchestra. He is expected to make six more appearances this season, conducting here on March 28 and 29, at a children's

(*Please turn to page* 4)

Photo by Ernest Nach

SIR THOMAS BEECHAM

## Beecham Denies He Criticized "U. S. Culture" in Los Angeles

A vigorous denial that he had attacked musical conditions in this country as reported in Los Angeles was made by Sir Thomas Beecham, the conductor, in a statement to the Musical Courier. According to news dispatches, Sir Thomas "decried American music, excoriated the cinema" and otherwise "startled" an audience at a luncheon in the Biltmore Hotel when he was guest of honor of the Philharmonic Orchestra's Committees.

The British visitor emphasized that he had not initiated any criticism whatever but had offered his viewpoint on orchestral expansion at the invitation of the Women's Committee of the Los Angeles Philharmonic. When asked to speak on "Prospects of the Orchestra," he had pointed out the need of choral groups and opera in the development of music, but apart from such observations, in no way "criticized" musical conditions.

"In Los Angeles, I am acquainted with at least fifty persons who had informed me that the prospects of the orchestra were not good as far as outside appearances were concerned and, far from increasing, were growing considerably less good," he stated.

"As Los Angeles is not only a very wealthy city, but one which is growing rapidly, I investigated the causes of this situation. The principal cause, I thought, was absence of organization to secure engagements for the orchestra outside the limited local opportunities. What could these further opportunities be, and how could they be created? I explained that the best possible parallel or example might be my own London Philharmonic Orchestra. This orchestra plays the whole year round, but if its employment were limited only to my concerts, it would be quite impossible to give it a yearly contract and run it as a fairly satisfactory economic proposition.

"During the past twenty-odd years, I have, by coordinated measures, worked out a system under which the orchestra during the concert season, which lasts from September 15 to about April 15, is leased out to other organizations, principally choral societies and festivals. From April 15 to the middle of August, in ordinary times, it plays at Covent Garden Royal Opera House for opera and ballet.

"Briefly, one-half of the orchestra's revenues during the course of the year is obtained from organizations other than that which controls the orchestra itself.

(*Please turn to page* 18)

## ASCAP Fined on U. S. Charges of "Monopoly"

MILWAUKEE.—On their plea of nolo contendere to a charge by the Government of violation of anti-trust laws, the American Society of Authors, Composers and Publishers was fined $5,000 by Federal Judge Duffy here on March 13. Nineteen corporations affiliated with ASCAP entered the same plea and each was fined $750.

Gene Buck, president, E. C. Mills, chairman, of the administrative committee, and John G. Paine, general manager, each were fined $1,500.

The court assessed fines of $500 each on 23 other defendants, all directors or officers of ASCAP.

Ten specific charges were filed against the organization including alleged "conspiracy to pool and control illegally most of the desirable copyrighted music available for commercial use and public enjoyment for the purpose of eliminating competition."

## Chicago Applauds Elijah Production In Operatic Form

### Mark Love Stirs Hearers in Title Role—Schipa Hailed at Auditorium

By RENÉ DEVRIES

CHICAGO.—Mendelssohn's Elijah was given for the first time here in operatic form at the Auditorium with a cast entirely of Chicago artists and a large chorus, ballet and orchestra, all resident musicians. Spectacular in all its details, the John Reed production of the music drama showed conclusively what can be accomplished by local artists without resorting to outside assistance.

Mark Love sang the title role magnificently and to him in a large measure is due the success of the enterprise. He was the moving force behind the whole scheme and dominated as the remonstrating prophet by the beauty of his song and the dramatic intensity of his portrayal.

(*Please turn to page* 13)

## *Noted Guests for 100th Year of Philharmonic*

### Centenary Season to Present Barbirolli and 7 Others

Eight conductors will direct the next season of the New York Philharmonic-Symphony Society commemorating the centenary of the founding of the orchestra on April 5, 1842, and its first concert on Dec. 7, 1842.

Leopold Stokowski conducts the first fortnight, Serge Koussevitzky for two weeks in January, Bruno Walter for four weeks in October and April.

Dmitri Mitropoulos and Artur Rodzinski will each preside for a month. Eugene Goossens and Fritz Busch complete the list of guests, each appearing for a fortnight. John Barbirolli will conduct two weeks in October, six weeks in February and March. Soloists will be announced later.

Dr. Rudolph Ganz again will be in charge of the young people's series.

## Wilmington Blue Laws Ban Sunday Events

WILMINGTON, DEL. — Even free concerts had to be eliminated recently when this city decided to obey completely the Blue Laws on its statute books. Because stage hands, ushers and other attendants would have to be hired for the concert even though no admission was charged, the Wilmington Symphony Orchestra had to forego its Sunday plans, according to George Stiegler, business manager. It was the first time in the 40-year history of the ensemble that a concert had been missed.


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March 15, 1941
Sixty-Second Year

# Boston Public Applauds New Works By Villa-Lobos and by Roy Harris

By CYRUS W. DURGIN

BOSTON.—Since the last writing, Boston has made acquaintance with Roy Harris' Folk-Song Symphony. The work shared a Boston Symphony Orchestra program with the Choros No. 10, Ragsa e Coracao by Villa-Lobos (also new here), and the Second Piano Concerto of Brahms, with Leonard Shure as soloist. Serge Koussevitzky conducted. The chorus for the Harris and Villa-Lobos scores was the Cecilia Society, trained by Arthur Fiedler.

As a work of art, the Folk-Song Symphony is no great revelation. In style it ranges from commonplace sweetness to the sort of bustling counterpoint Harris can do well. The best parts are undoubtedly the first section, upon Johnny Comes Marching Home, the Negro Fantasy and the finale. Here the orchestra and chorus have something exciting to do, and there are life and color.

### Villa-Lobos Score Impresses

Villa-Lobos' choros (which word ought to be quite familiar by now, but, in case it isn't may be roughly translated as serenade) is vastly different from the Harris. There is something fresh about this exotic, primitive and even tribal chant heard above orchestration of equal exoticism and far greater complexity. I hope that other cities will take up this piece, wherever competent choruses and orchestras are to be found. Apart from New York (where Burle Marx conducted the choros at the World's Fair two years ago) and some of the larger American cities, few opportunities probably exist for the hearing of South American music.

Mr. Shure gave an electrifying account of Brahms' B flat Concerto, the performance of a gifted young man with great vitality, if not with intellectual breadth such as was commanded by Gabrilowitsch at middle age. Mr. Shure, Koussevitzky and the orchestra received a rousing ovation. Mr. Harris was on hand for the performance of his Symphony, and bowed from the stage.

### Mahler's Ninth Revived

Little by little, we are coming to know more of Mahler. Mr. Koussevitzky's latest effort on behalf of this largely unheard, maligned and misunderstood composer was revival of the Ninth Symphony, Mahler's symphonic last will and testament (except for the fragmentary Tenth). Tonally it was the most glowing performance of the work I have ever heard. Mr. Koussevitzky's interpretation, more unified than formerly, matched the essential greatness and intensity of the music itself. One personal reservation is the very, very slow pace at which he takes the last pages of the adagio, until the cumulative rapture almost is forced into semblance of affectation.

The total effect of Mahler's Ninth is so moving that I would prefer to hear nothing after it. Conventions dictate otherwise, however, and so for conclusion to these concerts, we had three brightly-colored Russian scores: The Enchanted Lake and Baba-Yaga by Liadoff, and the Spanish Caprice of Rimsky-Korsakoff. All three seemed trivial after Mahler, but that was not their fault. Each is very good in a descriptive or fanciful manner, but misplaced on this program.

(*Please turn to following page*)

**SUPPORTING CAUSE OF DEMOCRACIES.**

Lucille Manners singing There'll Always Be An England as Sir Gerald Campbell, Minister from Britain (left), holds his glass for a toast at the second annual dinner of the Overseas Press Club at the Waldorf-Astoria, New York. The dinner was attended by Ministers and Ambassadors from all occupied countries and the principal speaker was former American Ambassador to France, William C. Bullitt. Standing at the left of Miss Manners is Harry Price, one of the directors of the Overseas Press Club.

## Szigeti Joins A. F. of M.

Joseph Szigeti, violinist, has joined Albert Spalding and Efrem Zimbalist in resigning from the American Guild of Musical Artists and becoming affiliated with the American Federation of Musicians. This followed a recent ultimatum issued by James C. Petrillo, president of the Federation, who won his court battle. Petrillo gave artists who appear with orchestras until March 1 to join the AFM, under threat of banning appearances.

**BURLINGTON, N. C., COOPERATIVE CONCERT ASSOCIATION**

officers and directors at the luncheon on March 4 opening the membership campaign of 1941-42. The current season closed the day previously when the Barrere Little Symphony was heard there.

## Ganz Elected President of MacDowell Association

Rudolph Ganz, conductor, pianist and composer, has been elected president of the MacDowell Association to fill the vacancy occasioned by the death of Ernest Schelling. Other officers elected were Carl Carmer, vice-president; Louis M. Isaacs, secretary, and Henry B. Nevins, treasurer.

Mr. Ganz, who has accepted the post, is president of the Chicago Musical College and conductor of the Young People's Concerts of the New York Philharmonic-Symphony Orchestra. The MacDowell Association, which he will head, administers the affairs of the MacDowell Colony at Peterboro, N. H., and is managed by Mrs. Edward A. MacDowell.

## S. Sloan Colt Joins Metropolitan Directors

S. Sloan Colt was elected a member of the Board of Directors of the Metropolitan Opera Association at a recent meeting. Mr. Colt, who served as treasurer of the Metropolitan Opera Fund during last year's campaign, is president of the Bankers Trust Company.

## *Stokowski Resigns Philadelphia Post*

(*Continued from page 3*)

concert on April 3, and on April 1. He is expected to preside at the April 7 concert in Baltimore and April 8 in Washington.

Stokowski "resigned" in December, 1934, but returned. Again on Jan. 2, 1936, he resigned as musical director and Eugene Ormandy was named.

It became known a few weeks ago that Stokowski will be one of a group of leaders who will help the New York Philharmonic-Symphony Society observe its 100th anniversary next season. Six other conductors have been mentioned, but no dates have as yet been announced.

Recently Stokowski has been active in connection with bands of the U. S. Army and has been given permission to experiment at one of the posts. He is also expected to tour again with his Youth Orchestra, which last year went to South America.

## Stokowski's Military Music Ideas Hit by Bandmasters

MADISON, WIS.—The American Bandmasters Association, here in convention, protested Leopold Stokowski's proposals to reorganize military bands in the U. S. services. The conductor had proposed sending Army bands into battle in tanks and armored cars, to stimulate fighting spirit, and also would have discarded many traditional band instruments. He recently was authorized to experiment with an Army band at Fort cArthur, California. Currently, Stokowski is working in Hollywood. Henry Fillmore, composer-conductor, was elected president, with Harold Bachman retained as secretary-treasurer. Ferde Grofé was elected to life membership in the Association.

## Bruno Walter and Leinsdorf Reengaged for "Met"

Bruno Walter has been re-engaged by the Metropolitan Opera for next season and is expected to conduct for ten weeks, appearing first in the fall, then during mid-winter and finally toward the season's close. Mr. Walter, who made his debut on Feb. 14 directing Fidelio, will conduct during the company's 1942 tour. He will also direct the Philharmonic-Symphony Society again next season.

Erich Leinsdorf has been re-engaged by the Metropolitan and will probably conduct throughout the season. It will be his fifth season with the company.

No information was forthcoming concerning the re-appointment of Edwin McArthur to a guest conductorship next year. It is believed, however, that Mr. McArthur will return and probably have his activities extended.

## Peabody Conservatory Fund Nears Goal of $125,000

BALTIMORE, MD.—Only $10.000 short of the established goal of $125,000, the present campaign to raise funds for the Peabody Conservatory of Music gives every indication of coming to a successful conclusion. William L. Marbury, Jr., chairman of the special gifts committee, announced that $5,000 is "in sight," thus leaving only another $5,000 to be collected during the next two weeks. The campaign opened officially on Feb. 12.

The Carnegie Corporation of New York has promised the Peabody $60,000 if the school could raise twice that amount during the campaign. Glenn L. Martin, head of the airplane plant that bears his name, contributed $4,000 to the campaign.

Dr. Otto Ortmann, director of the Peabody, recently outlined his plans for broadening the cultural and community activities of the Peabody, a development that depends entirely on the raising of sufficient funds to carry the various schemes through. GUSTAV KLEMM.

# Seeks New Approach to Program-Building by Grouping Genres

In the midst of her present active concert season, which has included appearances as soloist with the Boston Symphony Orchestra, a recital in the Great Piano Classics at the Brooklyn, N. Y. Academy of Music, performances in New York at Town Hall and for the Diaz Musicales at the Hotel Pierre, and many other engagements in the East, Stell Andersen, American pianist, is already at work upon a number of interesting new program possibilities for her tour next season.

In an interview at her apartment in New York, Miss Andersen talked about several ideas which seem an exciting departure from accepted program-making. "I imagined that it would prove interesting," she said, "to combine group activities with the same title by different composers. In one of my programs I shall play Ballades by Brahms, Grieg and Chopin. In another instance, I have put together a group of Preludes by Chopin, Debussy, Rachmaninoff and Scriabine which are vastly diversified and of considerable interest. Still another possibility that presented itself to me was a series of Impromptus with Schubert, Chopin, Liadow, Palmgren and Rubinstein. I have the feeling that played in this way, they will enrich and integrate our understanding of the particular musical form, or in some instances as an occasional Capriccio of Brahms to challenge our thought as to why that particular name was given."

For her program at the Academy of Music on Jan. 28, Miss Andersen combined music of Schumann and Brahms. It was, she pointed out, a happy combination to follow the great Fantasie of Schumann with the gay and charming Waltz, op. 39, of Brahms.

"There are several composers," said Miss Andersen, "whose music seems to belong together for wonderfully effective programs. I believe this eminently applies to Schumann and Brahms. For next season I am at work on what seems to be another ideal combination. I shall start with a few Scarlatti sonatas among which will be a sonata almost never heard and first pointed out to me two years ago on my last trip to Europe by Mme. Wanda Landowska. Advancing in the same classic way, I want to include in the program a Mozart and a Beethoven sonata."

Stell Andersen is completely American trained, and it will be remembered that she was one of the first artists to stress this fact. In 1937-38-39, when she undertook extensive tours of the continent, Miss Andersen took every opportunity to correct the prevailing misconception attached to American musical training by Europeans at that time. The most effective means was by her own performances in fourteen countries including France, England, Switzerland, Belgium, Holland, Czechoslovakia and the Scandinavian Peninsula. Born in Iowa, of Norwegian parentage, Miss Andersen studied with Silvio Scionti at the American Conservatory of Music in Chicago and later in New York with Josef Lhevinne and Isidor Philipp.

A DRAWING OF STELL ANDERSEN, American pianist, part of the exhbiition of paintings of the late Harriet Blackstone being shown at the 460 Park Avenue Gallery, New York, from March 3 to 20.

### Played New Milhaud Work

For the past season, Miss Andersen has been active in concert work in this country. She introduced the Darius Milhaud piano concerto La Fantaisie Pastorale to this country in performances with the Boston Symphony Orchestra. The concerto was written expressly for her after Milhaud had heard her recital at the Paris exposition. Next season Miss Andersen hopes to give increasing attention as well to several of our own distinguished American composers of whom she speaks with the same telling eloquence as she does of this country's high musical standards.

Through the management of Albert Morini, now affiliated with the National Concert League of Chicago, Walter L. Larsen, director, Miss Andersen will be heard next season in a tour which will include a return to many cities of the mid-West where she first began her musical studies and concert work. She returns as one of the leading pianists of our time.

B. N.

## Sarah Gorby in Folk Song Programs

Sarah Gorby, international interpreter of folk songs, will give a recital at the Music Hall of the Brooklyn Academy of Music on April 6, under the direction of Albert Morini. The program includes Roumanian tunes, French music, Palestinian songs, Chassidic chants, and folk music of Haiti. Mme. Gorby will be assisted by Otto Gruenbaum.

Mme. Gorby was heard in recital at the Peter Stuyvesant Hotel on March 5; at the Pennsylvania Hotel, on March 9, under the auspices of the National Labor Committee, and on March 13 at the Teresa Kaufman Theatre for the Purim Zionist Festival. On March 15 Mme. Gorby sings at the Sherry Netherlands Hotel; March 19 at Minora Temple, under the auspices of the Brooklyn Hadassah; March 28 she broadcasts over CBS, and on March 30 gives a program of Palestinian songs over station WEVD.

SARAH GORBY

# Boston Concerts Feature Novelties

(Continued from preceding page)

The Monday evening and Tuesday afternoon subscribers have most recently heard the Boston Symphony in a fairly conservative list: Eine Kleine Nachtmusik by Mozart, Nicolai Berezowsky's Third Symphony, and the Fantastic Symphony of Berlioz.

### Fiedler Leads New NYA Orchestra

A remarkable example of orchestral training and discipline was revealed when the Massachusetts National Youth Administration Orchestra, Arthur Fiedler conductor, made its debut at Jordan Hall. Working with excellent individual material, for only two-and-one-half months, Mr. Fiedler brought his forces to a high degree of finesse. They played with the ensemble of a seasoned orchestra the Overture to Mozart's The Marriage of Figaro, Beethoven's Eighth Symphony, the G minor Violin Concerto of Bruch, and Ravel's Bolero. Sheldon Rotenberg, one of the orchestra's two concertmasters, was a capable and sensitive soloist in the Bruch Concerto.

### Notables Heard in Recitals

Admirable in all respects was the sonata recital by Emanuel Feuermann, cello, and Albert Hirsch, piano, at Jordan Hall. The concert was the third in Aaron Richmond's Chamber Music series, and drew a large audience. Messrs. Feuermann and Hirsch traversed the F major Sonata, Op. 99, by Brahms; Schubert's Arpeggione Sonata, Beethoven's A major Sonata, Op. 69, and that early, uncharacteristic salon piece of Chopin, the Introduction and Polonaise, Op. 3.

One of the largest audiences in Jordan Hall this season heard Rudolf Serkin in a display of brilliant piano virtuosity. The Waldstein Sonata (Beethoven), Brahms' Variations and Fugue On a Theme by Handel, a brace of Schubert impromptus, two Czech dances of Smetana, and the A flat Polonaise, Op. 53 (Chopin) were the program. Despite Mr. Serkin's accurate and thrilling technic, I felt that his playing lacked its usual poetry and charm.

Marcel Grandjany, the harpist; E. Power Biggs, organist, and Arthur Fiedler and his Sinfonietta collaborated in one of the season's remarkable concerts, at the Germanic Museum, Harvard University. The program, presented by generosity of Mrs. Elizabeth Sprague Coolidge, assembled organ preludes and fugues of Bach; a Handel Organ Concerto with part for harp; two compositions by Mr. Grandjany—Aria, Op. 19 and Fantasy-Choral, Op. 21, both dedicated to Mrs. Coolidge, and the notable Poulenc Concerto for organ and strings, with kettledrums, in its first local performance.

Paul Hindemith's unusual Sonata for horn and piano was introduced here at a faculty concert of the Longy School of Music, at Agassiz Theatre, Radcliffe College, by Willem Valkenier, first horn of the Boston Symphony, and Elmer Schoettle, pianist. This combination of instruments is rather indigestible, but the Sonata is rhythmically interesting, and the horn holds its own against the heavier and more varied sonorities of the piano. Messrs. Valkenier and Schoettle were joined by Norbert Lauga, violin, for the final number of the evening, Brahms' delectable Horn Trio. Berta Jahn-Beer, substituting for Rulon Robison, tenor, who was unable to appear, offered the Andante Favori and the 32 Variations in C minor for piano, by Beethoven.

The New England Conservatory has begun, under direction of Quincy Porter, dean, a series of three concerts of "unusual and rarely performed music." The initial program assembled Mozart's Quintet for piano and wind instruments, the Debussy Sonata for harp, flute and viola, and Brahms' B flat String Sextet, Op. 18.

At Steinert Hall the Malkin Trio presented two trios, Brahms in B major, Op. 8, and the Tchaikovsky A minor. The membership of the ensemble is Harry Ellis Dickson, violin; Leon Tumarkin, piano, and Joseph Malkin, cellist and director of the Malkin Conservatory.

Walter Kidder, baritone, was soloist at the second concert this season by the Apollo Club male chorus, Thompson Stone conductor.

## C. C. Cappel to Enter Baltimore Management Field

BALTIMORE, MD.—C. C. Cappel, for many years manager of the National Symphony Orchestra of Washington, is entering the concert and recital field of Baltimore. Mr. Cappel announces the appearance next season of a number of outstanding artists who will appear here under his personal director. Mr. Cappel made the presentation (Feb. 26 and 27) at the Lyric Theatre of the original Ballet Russe.

Next season, Mr. Cappel plans to bring to the Lyric a number of noted artists, including Sergei Rachmaninoff, pitanist; Lily Pons, soprano; Lawrence Tibbett, baritone; Platoff's Don Cossack Chorus; Ruth Draper, *diseuse*, and, possibly, Risë Stevens, mezzo-soprano.

Mr. Cappel, who recently resigned as manager of the National Symphony, will continue his management of the U. S. Marine Band, a post he has held for many years.

GUSTAV KLEMM.

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C. C. CAPPEL

# METROPOLITAN OPERA

## Bartered Bride and New Don Giovanni Cast Hailed

A crowded matinee house listened to Beethoven's only opera, Fidelio, on Washington's Birthday, with a cast similar to the previous production this season. Flagstad sang the heroine's role superbly, but with some caution in the beginning. René Maison acted the part of Florestan better than he sang it; a prisoner does not shout as he did, following two years' starvation. Herbert Janssen as minister of state, and Julius Huehn as the villain-governor of the prison, were effective in action and singing. The hearty Rocco of Alexander Kipnis, his artistic vocalism, and the charm of Marita Farrell (Marzelline) were noteworthy. Others of the cast included Karl Laufkoetter, Emery Darcy and John Gurney. Some excellent choral singing included the Heil, and Treulich Geführt. Beethoven's cruel and continuous high notes for the sopranos were conquered ably. Bruno Walter presided over the orchestra, conducting with definite authority, but here and there in somewhat hurried tempo; especially was this the case with the Leonore overture, No. 3.

In the evening, Aida was sung again with a cast identical with recent hearings.

L'Amore dei Tre Re was heard for a second time on Feb. 24, with the composer, Italo Montemezzi, conducting, and a cast including Grace Moore as Fiora, Charles Kullman as Avito, Richard Bonelli as Manfredo, and Ezio Pinza a towering and dramatic exponent of the blind king, Archibaldo. Again the sincerity and power of the reading, the charm and passion of Miss Moore's enactment swept all before and won warm ovations from the large house.

### Wagner Ring Cycle Ends

The afternoon of Feb. 26 saw the conclusion of the annual Wagner Ring Cycle, performed to the thrilled enjoyment of a huge audience.

An elevated spirit permeated the representation throughout with Erich Leinsdorf at his peak in authority, fire and imaginativeness. He did a marvelous job during all the Cycle in his leading of the four Nibelung works and again fully confirmed the excellent judgment of the executives who first brought him to the Metropolitan.

Flagstad and Melchior, as the romantic and tragic leading pair of Götterdämmerung, gave performances of tremendous effect, and were ovationed becomingly. Kerstin Thorborg registered monumentally as Waltraute. Janssen (Gunther), Olitzki (Alberich), Jessner (Gutrune) furnished high artistic cooperation. Emanuel List was a Hagen of impressive force, vocally and in acting.

ZINKA MILANOV,

Yugoslav soprano of the Metropolitan, sang Donna Anna in Don Giovanni for the first time at the Metropolitan on March 7. She had sung the role at the State Opera House in Zagreb.

In the evening, Madame Butterfly held the stage again with a cast including Licia Albanese as the effective heroine, Armand Tokatyan as Pinkerton, John Brownlee as Sharpless, and Lucielle Browning as Suzuki. Other roles were sustained by Maxine Stellman, and Messrs. De Paolis, Cehanovsky, Cordon and Kent. Papi conducted.

### The Bartered Bride Revived in English Under Walter

In a special benefit matinee for the Smith College Club Scholarship Fund, the Metropolitan revived Smetana's The Bartered Bride, on Feb. 28, in an English version. Bruno Walter was in the pit. A largely new cast included Jarmila Novotna as Marie; Charles Kullman as Jenik; Ezio Pinza as the marriage broker, Kezal; Karl Laufkotter as Vashek, the stuttering suitor; Natalie Bodanya as Esmeralda, the equestrienne; John Gurney as Micha, and Thelma Votipka as Ludmila. Others in a large cast were Irra Petina (Hata), John Dudley (Ringmaster), and Ludwig Burgstaller as Murru. The stage direction was by Herbert Graf, the choral direction by Konrad Neuger, and the dances by Boris Romanoff. Critical discussion must await further performances, as this was a benefit performance.

### Rethberg as Elsa

Making one of her rare appearances as Elsa, Elisabeth Rethberg was heard in the evening in Lohengrin. Singing with appealing beauty of tone, the soprano was heard opposite René Maison in the title role, and with Marjorie Lawrence as a splendidly dramatic Ortrud, and Herbert Janssen an intelligent Telramund. Norman Cordon excelled as the King, and Leonard Warren was the sonorous Herald. Erich Leinsdorf conducted.

### Repetitions as Final Period Begins

Repetitions of Barber of Seville, in the afternoon, and of Tristan and Isolde, in the evening, were the operatic fare at the Metropolitan on March 1. The casts were those of the hearings in the previous week. Fidelio had another hearing on March 3.

### Castagna, Sevillian Temptress

Carmen, in the person of Bruna Castagna, seduced Don Jose, eloped with Escamillo, and met tragic end on March 5. An admiring audience applauded the mezzo-soprano for her exciting delineation and warm-blooded singing.

Raoul Jobin, the Don Jose, too went through his role with ardor and vocalized effectively. Leonard Warren, as Escamillo, showed some stiffness as an actor, and lacked sufficient resonance to make the Toreador Song sound at its best. Eleanor Steber pleased with her unaffected miming of Micaela and her clear tones and artistic phrasing. The rest of the roles were in familiar hands. Wilfred Pelletier conducted with skilled ease and unfailing taste.

Götterdämmerung, the towering conclusion of the Ring epic, again held a hushed audience on March 6. The notable cast included Flagstad as the heroine, Melchior as Siegfried, and in other roles the cast heard in the performance on Feb. 26.

### Matinée Cycle's Don Giovanni

As the fifth opera in the special Wagner-Mozart afternoon cycle, Don Giovanni held the boards at the March 7 Saturday matinée. The conductor was the guesting Bruno Walter.

Under his informed and devoted direction a finely coordinated and most artistic performance resulted, with entirely stylistic contributions in the orchestral pit, and much singing of the same kind on the stage. The acting was spirited, the stage management excellent, and the ballet at its highest point of efficiency. Altogether the occasion represented a real event, and Edward Johnson is to be commended for making it possible.

Ezio Pinza added to his former laurels in the title role, and again put grace, unction and dash into his delineation. His singing of the Champagne Song brought a rightful ovation. Tito Schipa, master of bel canto and polished histrionism, equalled his previous well remembered achievements as Don Ottavio, and he too had a great response from the listeners. Baccaloni's Leporello, strangely enough, did not measure up to some other expositions New York has experienced from great bassos of the past. His vocalism was satisfying, but he resorted to too much obvious clowning and not enough subtle comedy. Arthur Kent did exceedingly well as Mazetto. Norman Cordon's imposing stature and bearing, booming voice and purposeful delivery of the music, made him a memorable Commendatore.

If the women are mentioned last, it is not because they fell behind the men in any respect. Zinka Milanov's (Donna Anna) warm tones and ardent projection of her measures registered splendidly. Jarmila Novotna (Donna Elvira) had rich appeal musically and gave real distinction to everything required by her role. Bidu Sayao (Zerlina) delighted with her archness, pliability and fluent vocalism.

It seems certain that if further repetitions of Mozart's masterpiece reach the same lofty standard as the present one, that opera will move into position as one of the outstanding public favorites of the Metropolitan repertoire.

## Remington-Webster Opera Guild Stages Carmen in Washington

The Dorothy Remington-William Webster Grand Opera Guild recently presented Carmen at the Community Center Auditorium, Washington, D. C. The performance was directed by Miss Remington and Mr. Webster, former leading members of the Covent Garden Opera Company, with Carl Lausch assisting.

In the cast were Floreine Hurley, in the title role; John Seate, as Don Jose; George Mattingly as Escamillo; and Fred Wacker, Phil Rosenberg, Eleanor Bradburn, Agnes Boggs, Ruth Thompson, John Bruton, Daniel Veihmeyer and Elinor Oliver.

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# Symphony Orchestras Bring Novel Fare and Prominent Soloists in New York Halls

### Toscanini in Superb Wagner List

*NBC Symphony Orchestra, Arturo Toscanini conducting; Helen Traubel, soprano, and Lauritz Melchior, tenor, soloists; Carnegie Hall, Feb. 22. All-Wagner program:*

Prelude to Lohengrin; Dich, Theure Halle from Tannhäuser; closing scene from Act I, Die Walküre; Prelude to Tristan and Isolde; five excerpts from Götterdämmerung.

An all-Wagner concert, given for the benefit of the Lenox Hill Neighborhood Association, by Toscanini and his superb orchestra and capable co-artists was one of the finest events of the season. Miss Traubel's voice sounded fabulously rich and beautiful, and Mr. Melchoir outdid himself with fullness and splendor of tone. Especially compelling was the Sunrise duet from the final work in the Ring cycle. The orchestral playing throughout was magnificent. Indeed, though the conductor adopted some capricious and surging tempi difficult to follow, this concert as a whole was a revelation. "Bravos" sounded at the close.

### Reisenberg with Philharmonic

*New York Philharmonic-Symphony Society, John Barbirolli conducting, Nadia Reisenberg pianist, soloist; Carnegie Hall, Feb. 23, matinee. Program:*

Freischütz Overture, Weber; *Piano Concerto, Mischa Portnoff; Concerto in A major, Liszt; Prelude and Serenade from Hassan, Delius; The Apprentice-Sorcerer, Dukas.

A first hearing of a concerto by Portnoff, ambitious music with some modern touches, brought forward a painstaking performance by Nadia Reisenberg, pianist. In the Liszt concerto in A major the artist was able to make a more sizable impression by her incisive style and fiery interpretation. Besides the accompaniments, Barbirolli conducted two excerpts from Delius' Hassan music, and the animated scherzo of Dukas, as well as an originally conceived version of the Weber overture.

* First performance.

### Bach's St. John Passion by New Friends

*New Friends of Music Orchestra, Fritz Stiedry conducting, and Schola Cantorum; Harriet Henders, soprano; Hertha Glaz, contralto; William Hain and William Horne, tenors; Mack Harrell, baritone; John Gurney and Chester Watson, bassos soloists Carnegie Hall, Feb. 26. Program:*

Passion According to St. John, J. S. Bach.

Commemorating Ash Wednesday, Fritz Stiedry combined his New Friends of Music Orchestra with Hugh Ross' Schola Cantorum to present Bach's somewhat expansive yet taxing St. John's Passion. To both interested groups the work was not new for in the days of Artur Bodanzky, both the orchestra and chorus of the Friends had given the work and Mr. Ross' group also had presented it previously. But neither had sung under Mr. Stiedry. The orchestra was diminished, as was the choral group, simulating Bach's time, yet much of the nobility of the Passion, much of its emotional impact and considerable of its religious aura were missing. Except for Mr. Hain's Evangelist, sung feelingly and Mr. Harrell's few contributions, sung with taste and admirable musicianship, the soloists proved of little assistance in elevating the performance beyond routine.

### Rachmaninoff Assists Philharmonic

*Philharmonic-Symphony Society, John Barbirolli conducting, Sergei Rachmaninoff, pianist-composer, soloist, Carnegie Hall, Feb. 27. Program:*

**BEVERIDGE WEBSTER,**

American pianist, was soloist on March 8 and 9 with the New York Philharmonic-Symphony Society, John Barbirolli conducting, in the Schumann concerto. The program was all-American composer-soloist in content.

Suite for small orchestra from incidental music to Pelleas et Meliande, Sibelius; Rhapsody on a theme of Paganini for piano and orchestra and Symphony in E minor, Rachmaninoff.

Two features marked this program of the Barbirolli forces; the first Philharmonic performance of the Sibelius work and the appearance of the distinguished Russian composer-pianist in each of these capacities. The Sibelius score, in eight sections, is mood music, but not in the better known Debussy vein. At the Castle Gate is the Sibelius of Finlandia; the Melisande and Pastorale episodes are an introspective Sibelius. And the finale, the Death of Melisande is dramatic. Orchestra and conductor seemed in accord in due appreciation of this novelty which should be heard more often.

Rachmaninoff gave a vivid reading of his rhapsody. Masterly-scored, brilliant and sinister as in the Dies Irae episode, the series of variations now six years old, show a matured composer who has not forgotten his first love, the piano. Coordination of player and orchestra resulted in a moving performance. The symphony concluded one of the best evenings the Philharmonic has given us under Barbirolli this season.

### Piastro Again a Soloist

*New York Philharmonic-Symphony Society, John Barbirolli conducting, Mishel Piastro, violinist, soloist; Carnegie Hall, March 2, matinee. Program:*

Ocerture to a Comedy, David Van Vactor; Violin Concerto, Nicolai Miaskowski; Mother Goose Suite and La Valse, Ravel.

At the Sunday afternoon concert of the Philharmonic Orchestra in Carnegie Hall, March 2, there was a repetition of two numbers from the previous Thursday and Friday programs, Van Vactor's Overture to a Comedy, and Miaskowski's violin concerto with Mishel Piastro as the soloist. The overture once more pleased with its tunefulness and fluent writing, and the concerto once more gave the orchestra's concertmaster opportunity for the display of his assured musicianship and virtuosity.

Barbirolli was in firm and inspiriting command, especially in the latter works.

(*Please turn to page* 8)


ANNA Antoniades

GREEK PIANIST

*Press Briefs—New York Recital—February 7, 1941*

**New York Times:** (*February* 8, 1941)

"Anna Antoniades, Greek pianist, was heard in her Town Hall recital last night by an enthusiastic gathering. Miss Antoniades made known a highly developed technique, capable of performing the most difficult pages in the taxing works presented with accuracy and dispatch . . . displayed a laudable control of dynamics and nuance . . . her playing possessed brilliance . . . the virtuosity of her performance made its effect, and at once aroused the interest of her listeners."

**New York Herald Tribune:** (*February* 8, 1941)

"Miss Antoniades has extraordinarily quick and sure fingers . . . quite remarkable . . . her interpretations gave evidence of much careful thought . . . they aroused respect."

**New York Sun:** (*February* 8, 1941)

"The deft fingers and capable musicianship of Anna Antoniades, which had been commended earlier in the season, were fruitfully employed at her reappearance in Town Hall last night. She made an especially sonorous thing of the C major toccata of Bach, playing the praeludium with animation, and the connecting adagio with a gratifying tonal sense and a respectable feeling for the line of the music."

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# New York Recitals Swell Volume of Events

March, entering atmospherically somewhat in leonine guise, brought with it a substantial if not greatly novel array of Manhattan music. Recitals in the leading New York halls presented much diversity between Feb. 21 and March 9. Among favorite artists heard were Guiomar Novaes, Alexander Kipnis, Pierre Luboshutz and Genia Nemenoff, Egon Petri, Grete Stueckgold, Josef Hofmann and others. Max Rosen, violinist, returned after a long absence in a Scandinavian benefit. Herbert Janssen, Metropolitan baritone, gave his first New York recital. The Bach Circle and New Friends of Music gave programs. Others heard were the Chamber Music Guild Quartet, Sidor Belarsky, bass; David Zacharin, cellist; Gardner Jencks, Thomas Richner, Selma Kramer, Julius Grossman and Sol Kaplan, pianists; Saida Knox and Ada Belle Files, contraltos; the Williams College Glee Club; Orchestrette Classique; Fordham University Glee Club; Therese Ramstein, violinist; Anne Wiggins Brown and the Southernaires; Tom Waring, baritone; the American Ballad Singers, Victor Roche and others.

### Chamber Music Guild Quartet Appears

The Chamber Music Guild Quartet heard each season in New York, appeared for the first time in Town Hall on Feb. 21. The members of the ensemble are Elly Bontempo, piano, Bernard Ocko, violin, Lucien Kirsch, cello, and Ely Lifschey, viola. The program opened with a spirited performance of the Brahms Trio in B major, op. 8, for piano, violin and cello. The Frank Bridge phantasy (played In Memoriam) was performed by the entire group, and showed an understanding of the music and a sympathy often lacking in concert performances. The Martinu duo for violin and cello proved well worth a performance, being an ingenious and lively composition, and was given with complete accord between the two artists. In the Chausson Quartet in A major, op. 30, the ensemble proved its claim to distinction in a performance which had rare tonal coloring and expressiveness.. A remarkable ensemble was achieved in the varied and interesting program.

### Novaes Makes Seasonal Entry

The matinee recital by Guiomar Novaes at Town Hall on Feb. 22 was a sizable Washington's Birthday gift to New York. The Brazilian pianist's vivid style and colorful pianism again illuminated a list of many contrasts. She excelled particularly in the witchery of the scherzo in Chopin's B minor sonata. This followed Beethoven's D minor sonata played meticulously if not with quite as compelling quality. The final section included Paderewski's Nocturne (played in honor of his jubilee) and works by Debussy, Villa-Lobos and Albeniz. Items by Gluck and Scarlatti opened the concert. The audience was large and called for many encores, graciously given.

### Sidor Belarsky in Slav Songs

Russian song literature was engagingly illustrated by Sidor Belarsky, bass, in Town Hall on the afternoon of Feb. 23. He sang with understanding and with a sense of proportion, despite some tones not perfectly focussed. Among items heard were those of Gliere, Rimsky-Korsakoff, Tchaikovsky, Moussorgky and Rubinstein, while other numbers of Stradella, Meyerbeer, Sibelius and Alnaes gave interesting contrast. Ivan Basilevsky was at the piano.

### Kipnis Sings Schubert

At the Town Hall concert of the New Friends of Music on Feb. 23, Alexander Kipnis was featured in a group of Schubert songs, and made a complete conquest of his audience. That astonishes no one, for he has long been a world renowned exponent of German Lieder, for which he knows how to find exactly the right interpretation and atmosphere, and for which he knows also how to modify and subtly color his essentially dramatic voice. On this program he did as much for the purely lyric songs as he did for such mighty creations as Der Wanderer, Erlkönig, and Der Doppelgänger. Fritz Kitzinger partnered with splendid piano support and shared in the plaudits for the singer.

The Galimir foursome played Artur Schnabel's string quartet No. 5, and played it very well indeed. It is a fine piece of facture, serious in mood, and as original in content and treatment as one would expect from a progressive intellectual like Schnabel. The response of the hearers indicated that they both respected and liked the composition.

### David Zacharin in Cello Program

David Zacharin, cellist, who has served as director of the Tel-Aviv Academy, gave a recital of individual sort in Town Hall on Feb. 23. His list was made up of Jewish compositions by Bloch, Hemsi, Gniessin, Achron, Bruch, Jitomitsky, Grad, and the recitalist. There was considerable fire and individuality in the playing of this mature musician, who showed temperament and deep sincerity, as well as understanding of the racial idiom. The audience was an interested one.

### Luboshutz and Nemenoff Return

Making their only appearance of the season Pierre Luboshutz and Genia Nemenoff, duo-pianists, came to Carnegie Hall on Feb. 24 as the seventh event in the Hurok Series. Their program em-

*(Please turn to following page)*

## Orchestral Concerts

*(Continued from preceding page)*

### Bonelli with Weissmann Forces

*New York City Symphony Orchestra, Dr. Frieder Weissmann conducting; Richard Bonelli, baritone, soloist; Carnegie Hall, March 2. Program:*

* Fiesta, Anis Fuleihan; La Mer, Debussy; Phydilé and Chanson Triste, Duparc; Danse Macabre, Saint-Saëns; Symphony No. 5 in E. minor, Tchaikovsky.

* First New York performance.

The opulent singing of Richard Bonelli, Metropolitan Opera baritone, and the first New York performance of Anis Fuleihan's Fiesta featured the fifth concert of the popular-priced symphonic series given by the New York City Symphony Orchestra under the baton of Dr. Frieder Weissmann. Intelligent artistry, command of tone and a feeling of sincerity in Mr. Bonelli's interpretation of Duparc's Phydilé and Chanson Triste and Saint-Saën's Danse Macabre won an encore, Vision Fugitive from Massenet's Hérodiade.

An impressionistic elaboration on festival atmosphere was provided in Anis Fuleihan's orchestral work, Fiesta, a vitalizing, rousing composition. Less profuse in the spirit of gaiety was La Mer, embracing three sketches of the sea, a subject dear to Debussy. The program ended on a note of familiarity with the playing of Tchaikovsky's Symphony No. 5, produced with a sensitiveness and restraint which gave the performance a mark of distinction and offered convincing evidence of Dr. Weissmann's adeptness in interpretation.

### Montemezzi Leads Own Work

*Philharmonic-Symphony Society, John Barbirolli conducting, Italo Montemezzi, composer-conductor; Carnegie Hall, March 6. Program:*

Fantasia for double string orchestra on a theme by Tallis, Vaughan Williams; *Paolo e Virginia, lyric poem, Montemezzi; Symphony No. 7, Beethoven.

* First American performance.

Two conductors graced this Philharmonic concert. Fresh from his guest leadership of his own L'Amore Dei Tre Re at the Metropolitan Montemezze took over the Barbirolli ensemble to lead the first hearing here of this "lyric poem." Written some 17 years after his most popular opera, this poem nevertheless is similar in style, expressively romantic and with some Wagnerian and Strauss reminiscenses instrumentally. Pleasing to harken to, it might have benefitted by more contrast both thematically and orchestrally. Montemezzi was in complete command and the Philharmonic sounded at its best. Barbirolli, with a fondness for Vaughan Williams, led this Fantasia *con amore* while the Beethoven was given a satisfying offering.

### Szell wth NBC Orchestra

*NBC Symphony Orchestra, George Szell conducting, Studio 8H, Radio City, March 1. Program:*

Symphony No. 4, Schumann; Symphony in C, No. 97, Haydn; Till Eulenspiegel, Strauss.

Making his debut as conductor of the NBC Symphony, George Szell opened a series of concerts with that organization on March 1. The Czech leader had been heard as guest with the St. Louis Symphony about a decade ago, and had subsequently taken up residence here and led the Los Angeles Philharmonic in Hollywood Bowl last summer. He had previously appeared with many of the leading orchestras of Europe and in Australia.

This concert served to show Mr. Szell as an authoritative musician of great sureness of purpose, artistic insight and musical resource. The Haydn reading was delightful in its clear-cut nature, combining sensitiveness with vigor. The Schumann symphony also had balanced and feeling evocation, while allowing for some individual traits of interpretation. The Strauss tone poem was a brilliant and forceful reading; it definitely sounded a larger note than the somewhat flabby and pretty versions often heard. The audience was warm in its approval.

## Dean of American Composers Honored

### Stillman-Kelley's Miracle Play Performed in New York

The Pilgrim's Progress, miracle play with music by Dr. Edgar Stillman-Kelley, and libretto by Elizabeth Hodgkinson, based on the Bunyan classic, had another hearing in the grand ballroom of the Waldorf-Astoria, New York, on March 4. The performance was in aid of the junior scholarship fund of the National Federation of Music Clubs, and was attended by an audience of several thousand. Participating were a half dozen soloists, an orchestra of 80 and a chorus of 125, under the baton of Dr. John Warren Erb.

The composer, who was present with Mrs. Stillman-Kelley, was presented with a medal from the National Society of New England Women as a tribute to his composition of a New England Symphony. The delegation, headed by Mrs. George Howard, was introduced by Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, and chairman of the committee for the performance.

Soloists in the praiseworthy performance included Frederic Jencks as Christian, and in other roles Richard Hale (Apollyon), William Hess, Jr., Lela Mae Flynn, Marian McManus and John Robert Miller. The ensemble included the Musical Arts Chorus; Gerster-Gardini Choral Group; Colony Club of Farmingdale, L. I.; Choral Society of Hicksville, L. I.; Musical Arts Group of Easton, Penna., Y. W. C. A. The orchestra was largely of players from the orchestral department of New York University. The audience was enthusiastic in its reception of the stirring work. D. N.

Photo by Blackstone Studios

DR. EDGAR STILLMAN-KELLEY

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braced several arrangements for two pianos by Mr. Luboshutz including a Weber rondo, a passacaglia by Handel, Rimsky-Korsakoff's orchestral Capriccio Espagnol, the Coronation Scene from Moussorgsky's Boris and Glinka's The Lark. Their novelty was Riegger's New Dance, already heard in Humphrey-Weidman dance programs. Rhythmic and colorful, it proved satisfactory in the two-piano medium. The only item on the program originally written for two pianos was the Brahms variations on a Handel theme. Among the works which brought out the best efforts of these two well-coordinated artists were a Bach Sicilienne, arranged by Maier, the Mozart-Conus overture to The Marriage of Figaro, the Rimsky-Korsakoff item and the final Boris excerpt. The performance was notable for the technical skill of the two artists as well as their musicianly approach to the long list.

### Gardner Jencks in Debut

Town Hall was the scene of an auspicious debut on the evening of Feb. 24 when Gardner Jencks, American pianist, made his bow. Born in New York, he was graduated from the Peabody Institute and concertized in several Eastern states before making his formal New York debut. More maturity of style, a deeper insight into musicianship and a clearer understanding of his program than is usually found in newcomers made his recital stand out. Two Bach preludes and fugues, the F minor sonata of Brahms, a Hindemith nocturne, two preludes of Shostakovitch, Scriabine and Debussy items made up a catholic list, diverse in styles and of wide range and taxing the equipment of an experienced player. Mr. Jencks approached Bach somewhat in pedagogic style yet without fear especially for the fugual passages. The Brahms showed imagination while the more recent items were played with innate understanding. What impressed most was his complete understanding of his list and the able manner in which he projected the various numbers.

### Thomas Richner in Naumburg Foundation Recital

Thomas Richner, pianist, 1940 winner of the Naumburg Foundation Prize, appeared in recital at Town Hall on the afternoon of Feb. 25. He had also won a previous award from the MacDowell Club. Opening with Bach works, the Hess arrangement of Jesu, Joy of Man's Desiring and the Chromatic Fantasy and Fugue, he played expertly. In Beethoven's A major sonata, op. 100, he excelled in the dainty treatment given the *allegretto*. The Chopin numbers on his list attracted most by the skill of their evocation, rather than romantically. Harold Morris' new sonata in three movements had a strongly intellectual treatment by the player and in general was set forth with a sense of the idiom of modern music. The final numbers were by Debussy and Ravel. The audience was warm in its appreciation.

### Selma Kramer Presents Annual New York Recital

Town Hall on the same evening housed a recital by Selma Kramer, New York pianist, who had appeared there in the past. Miss Kramer offered Schumann's F sharp minor sonata as her principal item, and its tempestuous romantic style was particularly suited to the pianist's manner.

In addition to a clearly outlined reading of the Bach-Siloti G minor organ prelude, Miss Kramer was heard in Beethoven's sonata in F sharp major, and items by Chopin, Granados, Scriabin, Turina and others. The audience was enthusiastically disposed.

### Petri in Endowment Series

Presented as the seventh event in the Town Hall Endowment Fund Series, Egon Petri, eminent Dutch pianist, gave a dazzling recital before a capacity audience, which included many on the stage, on Feb. 26 in that auditorium. The six Paganini Etudes of Liszt, with their involved and intricate passages, were set on fire by the interpreter who found in them no difficulties and whose bravura approach was not at the same time unaware of the coloristic opportunities and lyric beauties therein. The Bach-Busoni Chromatic Fantasy and Fugue, Schumann's Carnaval and Medtner, Prokofieff and Rachmaninoff numbers revealed the player's versatility and musicality. The Carnaval showed individuality of treatment with personal considerations as to tempi and phrasing. Dr. Petri without entirely obscuring its romantic aspects, nevertheless personalized it. An arrangement of the overture to Wagner's Flying Dutchman and three Chopin morceaux were among his encores.

### Victor Roche's Song List

Victor Roche, tenor, was heard in Town Hall recital on Feb. 28. Although handicapped by a light voice which he sometimes was unwisely inclined to push to extreme fortissimos, the singer gave sensitive feeling and good enunciation, particularly in the English numbers. His slightly unorthodox list included three Handel airs, arias from Manon and Carmen, songs by Liza Lehmann, Campbell Tipton, Rasbach, Speaks, Spross and Rachmaninoff. Robert E. Garrow was the accompanist.

### Julius Grossman in Violin Program

Julius Grossman, violinist, was heard in a concert in Carnegie Chamber Music Hall on Feb. 28. Despite a night of storm, the audience was large. The artist played with pleasing tone quality and technical competence, if not with all the rhythmic incisiveness that was desirable. The chief works offered were the Brahms sonata in G major, three sections of Lalo Symphonie Espagnole, works of Beethoven and Shostakovitch. Lillian Landis was at the piano.

### Grete Stueckgold Returns

As radiant as five years ago when she gave her last recital, Grete Stueckgold was enthusiastically greeted at her Town Hall matinee on March 2. Master of the long phrase, possessed of pure tone and a colorist, interpretatively, par excellence, Mme. Stueckgold limited herself to Lieder on her formal list. A group of contrasting Schubert songs provided the opening section in which Der Wegweiser took premier honors for poignancy and Der Schmetterling, a happy contrast which had to be repeated,

(*Please turn to page* 10)

Photo by J. Abresch

**HARRY KNOX,**

pianist, appeared in the Mitchell College Concert Series at Statesville, N. C., Feb. 20, and in the Graham Memorial Concert Series at the University of North Carolina, Chapel Hill, Feb. 23.

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# New York Recitals

(Continued from page 9)

stood out was followed by several Brahms numbers including the popular Von Ewiger Liebe and Vergebliches Ständchen, both sung with complete understanding. Several Hugo Wolf numbers led the way for four Richard Strauss songs including Caecilie and Wiegenlied. Encores had to be given, and Mme. Stueckgold, whose voice seemed to add richness upon richness as she went along, had to augment the list. Paul Meyer at the Knabe was completely en rapport.

### New Friends in Schönberg Quartet and Lieder

The New Friends of Music on March 2 presented the first string quartet of Arnold Schönberg and the last quartet of Schubert, op. 161, in G minor, as interpreted by the Kolisch Quartet. The Schönberg work, lasting a half hour, is primarily of intellectual interest. It was played with penetration. Schubert was of greater warmth and charm. Jeno Lehner replaced Jascha Veissi, viola, who was ill. The program included four Schubert Lieder, sung by William Horne, with beauty of voice. These were Der Jüngling und der Tod, Liebesbotschaft, Stimme der Liebe, and Rastlose Liebe—all works which could be and were interpreted with romantic ardor. Felix Wolfes was at the piano.

### Young Composers' List by League of Composers

The second Young Composers Concert, held under the auspices of The League of Composers, was given at the New York Public Library on March 2. The program opened with the New Jersey Chamber Music Quartet's playing of Ben R. Gossick's First String Quartet, the movements enticingly labeled, and continued with Emil Koehler's Piano Sonata played by the composer. Five songs honoring the memory of Charles Naginski were ably sung by Helen McCartney. Donald Fuller's Sonatina for Oboe, Clarinet and Piano, and Robert Laidlaw's Trio for Strings followed. The program closed with Harold Shapero's Trumpet Sonata, played by the composer and Robert Weatherly.

### Bach and His Predecessors

An interesting program of items by Johann Sebastian and two of his predecessors made up the program of the Bach Circle in Town Hall on March 3. The orchestra of the Circle, conducted gain by Robert Hufstader, had William Vacchiano, trumpeter; Frances Blaisdell, flutist; Mitchell Miller, oboist; Harry Friedman, violinist; Janos Scholz, cellist; and Yella Pessl and Ralph Kirkpatrick, harpsichordists, as soloists.

The C minor concerto of Bach, for two harpsichords and orchestra, and the second Brandenburg Concerto, for trumpet, flute, oboe, violin and orchestra, provided an opening contrast for Corelli's G minor Concerto Grosso, No. 8. Five Couperin item for two harpsichords and Bach's C major concerto for two harpsichords concluded an informative evening. Mr. Hufstader conducted with sensitivity and taste. Unfortunately the two harpsichords oftentimes were entirely obscured by the accompanying heavy strings but Miss Pessl and Mr. Kirkpatrick gave their usual musicianly readings. Of especial note was Mr. Vacchiano's playing of the difficult high part in the Brandenburg score on the Bach trumpet.

### Max Rosen Reappears

An appreciative audience heartily welcomed Max Rosen after several years' absence from the New York concert stage, when he played in behalf of Norwegian relief at Carnegie Hall on March 3.

The violinist began with Grieg's Sonata in C minor and continued with two movements of Saint-Saëns' Concerto in B minor. Unaccompanied he played Bach's Sonata in G minor and finished with compositions by Ole Bull, Saterjantans Sondag (Milkmaid's Sunday), Arva by Paul Juon and Pantcho Wladegiroff's Vardar. He was recalled for three encores. Richard Wilens at the piano proved an able accompanist.

Preceding Mr. Rosen's playing, the Nordennenes Sangförening, a Norwegian men's chorus from Brooklyn, sang the American and Norwegian National Anthems.

### Sol Kaplan in Piano Recital

Striking musical gifts and a remarkable technical training again marked the work of Sol Kaplan, 21-year-old pianist from Philadelphia, in his Carnegie Hall recital, on March 4. The power, cleanness and brilliance of his playing in Beethoven's 32 Variations in C minor, the Schubert sonata in A minor, and the Schumann Carnaval, led one to expect that this talent will mature into exceptional worth. The concert also included the Bach-Liszt Prelude and Fugue in A minor, and some especially well played works by Milhaud, Cowell, Shostakovitch, De Falla, and Pagnanini-Liszt. Many encores were forthcoming.

### Herbert Janssen's Recital

Herbert Janssen, leading baritone of the Metropolitan, gave his first New York recital at Town Hall on March 5. Mr. Janssen's fine, lyrical voice sounds best when employed in full tones and in dramatic passages on the stage. On this occasion he was hampered by some seeming lack of adjustment to the medium and the hall in which he sang. In a program opening with an aria from Haydn's The Seasons, and including Lieder by Schubert, Brahms, Wolf and Strauss, he, however, won warm reaction from his audience, which called for extras. The accompanist was Otto Seyfert.

### Ada Belle Files, Contralto, Sings

Ada Belle Files, contralto, gave her first New York recital on March 6, at Town Hall. She is well known in Chicago and the midwest, having made many concert appearances throughout that part of the country. For her program she chose a long and varied selection of numbers, divided into groups of Italian, French, Russian and American songs.

**LOTTE LEHMANN,**

soprano of the Metropolitan Opera Association, and her brother, Professor Fritz Lehmann, teacher of dramatic interpretation of Lieder and operatic literature. The picture was taken in Professor Lehmann's studio at the Hotel Ansonia, New York.

Miss Files has a naturally good voice; it is gracious and flexible, and should develop.

Her attractive program included Ah, rendimi from Rossi's Mitrane, operatic arias by Massenet, Tchaikovsky, Thomas and Rimsky-Korsakoff, as well as shorter numbers. She was accompanied by Walter Golde.

### Saida Knox in Debut

Despite a heavy snowfall, a large audience gathered on March 7 to hear the Town Hall debut of Saida Knox, contralto, who several years ago was one of the $5,000 prize winners of the nation-wide contests sponsored by the Atwater Kent Company.

Miss Knox, who has lived and received her training in America, although of Scottish birth, offered a carefully selected program of songs in which she was able to display a rich voice controlled with seasoned restraint. Its sustained quality was improved as the recital developed and Miss Knox disclosed a variety of vocal effects and style. From the moment that she had sung her first number, the audience was intrigued by her stage personality. And as the program progressed, it was apparent that she has had considerable experience before audiences, and is a concert singer to the manner born.

To Scarlatti's Florindo she lent a fitting vivaciousness. In O Pardon Me from Bach's St. Matthew Passion, she was ably assisted by Eugenie Limberg, violinist, and Vernon De Tar on the organ. She followed these with Handel's Furibondo spira il vento and songs of Marx, Strauss, Rhene-Baton, Poldowski, Massenet, Dessauer, I Know Not Why (from manuscript) by Albert Kirkpatrick, Turn Ye to Me by John Wilson, Fairy Pipers by Herbert Brewer, Sometime by Leo Russotto and XX Century by Paul Sargent. Mr. Sargent himself was present and received applause. Miss Knox was called upon to repeat the Poldowsky and Brewer numbers, which she did with extreme delicacy and feeling, and was generous with her encores. Stuart Ross furnished brilliant accompaniments.

### Hofmann Enthralls Hearers

At Carnegie Hall, March 8, a vast Saturday matinée audienece was enthralled by the pianistic magic and interpretative mastery of Josef Hofmann, and as is customary at the end of his recitals the popular artist had to add an extensive string of encores, each avidly awaited.

Readers of the Musical Courier do not have to be told details of the spells which Hofmann weaves when he voices piano music; his sublimated performances are familiar to all devotees of the keyboard. This afternoon he was in the mood his followers like best, when he gives his playing free subjective rein, avoids routine in every particular, and stays delightfully personal and capricious. Whether or not one agrees with all his phrasing, dynamics and accents, the fact remains that he makes them attractive and certainly original. With his own special clientele, Hofmann stays the king who can do no wrong.

His program consisted of the Bach-Liszt Chromatic Fantasy and Fugue, Beethoven's sonata, op. 31, No. 3, a Chopin section, and less consequential pieces by Rachmaninoff, Medtner, Scriabin, Ganz (Danse Rustique) and Anton Rubinstein.

### Williams Glee Club in Visit

Appearing at Town Hall on March 8, the Williams College Glee Club, under R. G. Barrow, performed in admirable fashion. Opening with Bach's Grant Us To Do With Zeal, the group proceeded with works by Dowland, Lasso, Franck, Carissimi, Palestrina, and Barrow.


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# Philadelphia Fortnight Rich in Opera and Symphony

PHILADELPHIA.—José Iturbi, at three recent Philadelphia Orchestra concerts, appeared as guest-conductor and piano soloist. His conducting of the Glinka overture to Russlan and Ludmilla, the New World Symphony of Dvorak, and the Ravel Bolero was spirited. His playing of the Liszt concerto in E flat major, which he also conducted, was a marvel of skill and command. The long solo passages, in the piano part, were played with beauty of tone and crystal-clear technic. He was applauded vociferously.

Eugene Ormandy returned as conductor for the concerts of Feb. 28 and March 1, when a program of interest had been selected. The opening number was Lucien Cailliet's transcription of the Bach Air on the G string, followed by the gay 8th symphony of Beethoven, both finely read and played. The Bach concerto in D minor for two violins and orchestra enlisted the playing of Alexander Hilsberg and David Madison, leaders of the first and second violin sections of the orchestra, who showed beauty of interpretation and impeccable technic. After the intermission Prokofieff's Peter and the Wolf with Guy Marriner as the narrator, charmed the enthusiastic audience. Special mention also is due William M. Kincaid, flutist; Marcel Tabuteau, oboist; Bernard Portnoy, clarinetist; and Sol Schoenbach, bassoonist, for their fine work in this composition. The closing number was the Strauss waltz Voices of Spring, excellently conducted by Mr. Ormandy.

### Puccini and Ravel Double Bill

The Philadelphia Opera Company, C. David Hocker, general manager, presented a double bill on Feb. 25. The first opera was the gruesome Il Tabarro (The Cloak) by Puccini in the English translation. Luke Matz as Michele, Selma Amansky as Giorgette, his wife, did excellent work vocally and dramatically. John Toms as Luigi, although a bit light as to voice for this part, nevertheless acquitted himself well. Nancy Fishburn as Frugola, the rag-picker, contributed a fine bit of acting and singing in the comparatively small role. Richard Deneau, Robert Gay and David Brooks were equally satisfactory in three lesser parts. Sylvan Levin again did a notable piece of conducting.

The second opera was the light and fantastic L'Heure Espagnol (The Spanish Hour), in Sylvan Levin's English translation. Frances Greer was the capricious Concepcion, wife of the clock-maker, and she carried out the spirit of the part admirably, as well as singing with her usual pleasing tone, and excellent enunciation. Robert Gay was the husky muleteer, Ramiro, who lugged the clocks around, and sang with a voice of resonance. John Toms as the poet Gonzalve drew many a laugh, and sang well. Howard Vanderburg as the portly financier, Don Inigo Gomez, was also excellent in his part. Richard Deneau was Torquemada, the clockmaker, whose time on the stage is limited to a few minutes at the beginning and the end. The scenery and staging under Hans Wohlmuth was modernistic and in keeping with the story. Mr. Levin continued the fine work he did in the first opera.

### Tristan by La Scala Forces

The Philadelphia La Scala Opera Company, Francesco Pelosi general manager, presented Wagner's opera Tristan und Isolde on Feb. 27 in the Academy of Music. The enjoyment of the large audience was loudly manifested by shouts and calls in addition to the long applause. Maria Van Delden, Dutch artist, was personable in the role of Isolde, and had a pleasing voice. Arthur Gerry as Tristan repeated his performance here of several seasons ago in the same role. He has a good voice, sang with authority, and acted convincingly. Arthur Anderson was the sonorous King Marke, Lyuba Senderowna, who made her American debut a few years ago in the part of Brangäne, again sang with artistry in this role. Francis Row was a forceful Kurwenal, Glenn Martin a competent Melot, Igo Gutman sang the parts of the Shepherd and the Sailor's Voice, and Theodore Bayer that of the Steersman. Herbert Fiss was the conductor. The staging was under the capable direction of Benjamin Altieri.

### Spalding in New Barber Concerto

Recent Philadelphia Orchestra concerts held two major events—the appearance of Albert Spalding as soloist and the world premiere of Samuel Barber's Concerto for Violin and Orchestra. Mr. Barber's concerto, like his other works which have been presented here, is a definite contribution to modern musical literature. It has something to say, and it is said in a sincere and pleasing way. The orchestration is skillful, and if at times a bit too full for the solo instrument to be easily heard, still it is brilliant in coloring and unusual. The piano is used as an orchestra instrument with interesting effect. Mr. Spalding, of course played with his usual beauty of tone, fine phrasing, and general excellence. Mr. Barber was called to the stage several times to share the applause with Mr. Spalding.

The latter also distinguished himself by his playing of the Mozart concerto in D major (K. 218). The exquisite beauty of the concerto was finely brought out by the soloist. The orchestral works brilliantly conducted by Eugene Ormandy were the Brahms Academic Festival Overture, The Sea by Debussy, and the Dance of the Seven Veils from Salome by Strauss.

### Serkin with Orchestra

An inspiring all-Brahms program was given by the Philadelphia Orchestra, Ormandy conducting, on two recent days, with Rudolf Serkin, pianist, as soloist. The Symphony No. 1 and the Concerto in D minor were the only offerings, but of such grandeur and beauty that they outshone a dozen other works of lesser composers. Mr. Ormandy gave to the symphony a detailed and sympathetic reading, and the orchestra played the glorious music with fitting spirit. Mr. Serkin gave a brilliant performance of the concerto, his amazing technical facility never degenerating into hardness, and his audience once again aware of the electric quality present in his playing. He received a well deserved ovation at the close.

The fourth Concert for Youth by the Philadelphia Orchestra took place before the usual capacity audience. William Kapell, 18-year-old pianist was the soloist, playing the Saint-Saëns Concerto in G minor and revealing extraordinary pianistic talents. He has a strong rhythmical feeling, to add to his superb technic, and full, rich tone. He was thoroughly appreciated by his youthful audience, and recalled for two encores, one being the Paderewski Minuet, played in honor of the 50th anniversary of the Polish pianist's first appearance in America.

### La Scala Forces in Rigoletto

The Philadelphia La Scala Opera forces presented a fine performance of Verdi's Rigoletto, to a sold-out house, in the Academy of Music. The three principal roles were taken by members of the Metropolitan Opera. Carlo Morelli in the title role sang excellently throughout, and his action was sincere and convincing. Hilde Reggiani was the Gilda, scoring a tremendous success with the Caro Nome, and doing equally good singing in the various concerted numbers. Bruno Landi as the Duke was in fine voice, and sang with great beauty of tone. La Donna è mobile, of course, drew long applause. John Lawler as Sparafucile and Georgia Burdon as Maddalena had unusually fine voices in these roles, and acted well too. The lesser parts were all well taken as follows: Count Monterone (Norman Roland), Giovanna (Virginia Blaire), Countess Ceprano (Elsie Rothwell), Count Ceprano (Ralph Cavallucci), Borsa (Costanzo Sorvino), Marullo (Blakely Ritter), Marie Dougherty and Theodore Czerwinski as a page and an usher. Angelo Canarutto did some good conducting, and incidental dances were well done by the La Scala Opera Ballet under the direction of William Sena, ballet master.

### Little Symphony

The Philadelphia Little Symphony, Joseph Barone founder-conductor, gave its second concert of the season in the Foyer of the Academy of Music, on Feb. 23, featuring as guest artists Frederick Fennell, conductor; Lauretta Carver, soprano; Richard Deneau, tenor; with Kent Kennan represented as the young composer. The opening number was Bach's Brandenburg concerto No. 4 in G major, with Yasha Kayaloff, solo violin, Alfred Mann and Anton Winkler playing the flutes à bec (recorders), for which it was stated the concerto was originally written. Virginia Pleasants played the piano part. It was exceedingly well done by all. Lauretta Carver then sang an aria from Mozart's Don Giovanni, and Wagner's Dich Theure Halle from Tannhäuser. Her voice is high and clear. Richard Deneau, tenor, sang the Aubade from Lalo's Le Roi D'Ys, and Rodolfo's Narrative from La Boheme, with good interpretation and a rich dramatic voice.

Frederick Fennell, of the faculty of the Eastman School of Music in Rochester, N. Y., was the guest conductor for the Mozart symphony No. 34 in C major, Ravel's Suite Le Tombeau de Couperin, and Three Pieces for Small Orchestra by Kent Kennan. In each, Mr. Fennell manifested a fine feeling for the individual messages of the composers, a firm, well-defined beat, excellent control of the orchestra, and a pleasingly unassuming manner. He was warmly received by the large audience. Mr. Kennan's Three Pieces — Promenade, Nocturne and Il Campo di Fiori — were in modern idiom, and seemed to have something sincere to say. His orchestration was interesting, and well handled. These also were well received.

### Philadelphia Conservatory Series

The first in a series of concerts in memory of the late Mrs. D. Hendrik Ezerman, was given in the ballroom of the Barclay on March 3. This series consists of four consecutive Monday evening concerts, in which piano music of Brahms will be played by members of the faculty and alumnae of the Philadelphia Conservatory of Music. The Philadelphia Conservatory Chorus, with Clyde R. Dengler conducting, sang the impressive choral movement, How Lovely Is Thy Dwelling Place, from Brahms' German Requiem. The Sonata in G major, op. 1, was the first number played by William Kapell, artist-pupil of Olga Samaroff, who heads the conservatory's piano department. Young Mr. Kapell has an amazing technical equipment, which was amply demonstrated together with suitable interpretative powers. Allison Drake played the set of Variations on an Original Theme, op. 21, No. 1, with skill and facility. Henry Harris was heard to excellent advantage in Two Rhapsodies, op. 79, and in the Scherzo in E flat minor, op. 4. Each soloist was enthusiastically applauded.

M. M. C.


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Eastman School of Music, Rochester, New York

# Curtis Faculty Adds 5 Members

## Bonelli, Feuermann, Flesch, Menotti and Barber Appointed to Posts by Zimbalist

PHILADELPHIA.—Appointment of Richard Bonelli, Emanuel Feuermann, Carl Flesch, Gian-Carlo Menotti and Samuel Barber to the faculty of the Curtis Institute of Music has been announced by Efrem Zimbalist, new director. Mr. Zimbalists's appointment was recently announced by Mrs. Mary Louise Curtis Bok, founder-president, who said he had signed a "long-term contract, which is effective June 1" and at the same time will "continue his teaching and will be head of our violin department."

Mr. Menotti and Mr. Barber are to be associated with Rosario Scalero in the composition department. The former will inaugurate a course in dramatic form and opera and Mr. Barber will teach instrumentation and orchestration. Mr. Feuermann, Professor Flesch, Mr. Menotti and Mr. Barber are not replacements, Mr. Zimbalist said, "since the present members of the cello, violin and composition departments have been reengaged."

Members of the Curtis String Quartet will have charge of all chamber music. Alexander Hilsberg will succeed Dr. Fritz Reiner, resigned, as conductor of the institute's symphony orchestra.

Mr. Bonelli, American baritone of the Metropolitan Opera, succeeds Steuart Wilson in the voice department. In addition to Dr. Thompson, Dr. Reiner and Mr. Wilson, Mrs. Bok has accepted resignations of Harry Kaufman, who is returning to the accompanying field in addition to his private teaching work; Dr. Louis Bailly, Dr. Hans Wohlmuth, David Saperton, Dr. Richard Stohr and Mme. Renée Longy Miquelle.

## Barber of Seville Modernized at Juilliard School

Students of the Juilliard School can be depended upon to find something new even in standardized repertoire. Rossini's Barber of Seville was given there on Feb. 26 in a "modern" manner which Beaumarchais and Rossini would never have recognized.

As Albert Stoessel started the overture, the curtains parted upon a bare stage (scenically) and Hugh Thompson, the Figaro, reached into the pit (whence an usher had carried a message to Mr. Stoessel), and read it to the audience notifying them that the "props" had been delayed "in Hoboken." Scenery and costumes were then "hastily gathered" for the show must "go on."

Curtains and drapes made up the scenery in heterogeneous admixture, while the costumes consisted of a motley, although modern dress predominated. Despite this "handicap," the cast and audience had a thoroughly enjoyable evening although hilarity led oftentimes to burlesque and some of the "gags" showed a lineage tracing back to the original if intended to be modern.

Mr. Thompson's Figaro was the high-spot. The voice is young but he has a feeling for the stage. Nelson Magill, without the proverbial red umbrella, was an excellent Basilio, vocally and histrionically. Francis Barnard somewhat over-reached himself as Bartolo. Other roles were generally capable handled by Jean Bryan (who sang Rosina in the original mezzo range and in the lesson scene interpolated an aria from Rossini's Cenerentola); Clifford Menz as Almaviva; Mary Frances Lehnerts as Berta and Orcenith Smith and John Baum.

George Mead provided an attractive translated version and Mr. Stoessel's young orchestra proved acquainted with the score. All in all it was a change from the usual serious-type production and another demonstration that opera in English can be enjoyed. H. A. S.

## Josef Wagner and Co-Artists to Give List of His Works

Josef Wagner, composer-pianist, will present a program of his works in Carnegie Chamber Hall on March 31 with Ruth Kisch-Arndt, contralto; Bruno Eisner, pianist; Felix Galimir, violinist; Lotte Hammerschlag, violist, and Ernest Silberstein, cellist, the three latter of the Galimir Quartet, assisting.

JOSEF WAGNER

Mme. Kisch-Arndt will sing two sacred songs for contralto, viola and piano, Poem of the Night and Song of Consolation. The trio will present Mr. Wagner's Trio Divertimento, for violin, viola and cello. Another work also having its first New York performance will be Mr. Wagner's sonatina for piano. The program also includes Mozart's Lodron Concerto for two pianos, transcribed as a sonata concertante with cadenzas by Mr. Wagner. This will be the first performance anywhere of this version. Fantasia and Toccata for piano and Variations on a French Nursery Song for two pianos will be played by the composer and Mr. Eisner.

Mr. Wagner has had an active season with appearances in Erie, Penna.; Elmira, N. Y.; Providence, R. I.; at Ohio Northern University and other centers in Eastern and Midwestern states. His programs have featured Bach's Italian concerto, Beethoven's Appassionata sonata and works of Brahms and Chopin as well as his own scores including the Variations, Toccata and Sonatina, Op. 19. During February, Mr. Wagner gave two all-Beethoven programs at his studio. On March 15 and 16 he presents programs with Mme. Kisch-Arndt featuring piano works of Bach and Schumann and Lieder of Brahms, Schubert and Hugo Wolf there.

Photo by Barry

VINCENT SOREY'S YOUNG TALENT GROUP.

After a recent concert at Carnegie Chamber Music Hall, New York, pupils of Mr. Sorey, composer-conductor-violinist, are seen with the professional artists who aided in presenting the program. Left to right: John Gallian, Anne Leitner, Floyd Worthington, Betty Boland, Rose Costa, Mary Little, Virginia Black, Adele Calvin, Mr. Sorey, Nilda Dell and John Carmen Rossi. Mr. Worthington and Mr. Rossi are the professionals.

## American Music Festival at Brooklyn Academy

The American Music Festival, sponsored by the NYA Radio Workshop and Station WNYC, concluded its ten-day series of programs on the afternoon of Washington's Birthday at the Brooklyn, N. Y., Academy of Music.

Fritz Mahler, director of the classical music division, conducted the orchestra in a list which included four world premieres and another first New York performance. Ruggiero Ricci, young violinist, gave the first hearing anywhere of Henry Brant's concerto, a brief, two-movement score, in meditative vein and with the accent on the violin rather than the orchestra. Mr. Ricci, in splendid form, played it in this wise.

Jeanne Behrend, pianist, was soloist in the first New York hearing of Randall Thompson's Jazz Poem, a score written in the vein of an intellectual looking down upon jazz. Miss Behrend played it with understanding.

Paul Creston's Symphony, Op. 20, proved a well-written score, full of life and vitality. Roy Harris' A Railroadman's Ballad, for chorus and orchestra, is a choral version of Casey Jones, proved not unrelated to another descriptive locomotive work by Honegger. Morton Gould's Latin American Symphonette is a combination of dance tunes in this style.

Mr. Mahler conducted with authority and appreciation. N. B. T.

## Mu Phi Epsilon Broadcasts

The radio department of Mu Phi Epsilon, national music honor sorority with more than 80 chapters throughout the country, is sponsoring a weekly series of musicales on Municipal Broadcasting System's city station WNYC every Friday afternoon. On the Feb. 21 program the soloists were Caroline Thomas, violinist, and Grace LaMar, contralto, each presenting compositions by American composers in keeping with the station's second annual American music festival.

## Harriet Henders to Sing at Bethlehem Bach Festival

Harriet Henders, American soprano, will be a soloist at the Bethlehem, Penna., Bach Festival on May 16 and 17.

## Leopold Mannes and Luigi Silva Present Sonata Program

An interesting recital of music for cello and piano was presented at the Mannes Music School on Feb. 23 by Luigi Silva, cellist, and Leopold Mannes, pianist. The program included Mr. Silva's transcription of a work by Azzolino Bernardino della Ciaja, originally for cembalo; the Brahms F major sonata; Beethoven's A major sonata and a sonata in C major by Boccherini. The della Ciaja score proved clean-cut in its delivery, the Beethoven was poetic and the Brahms more passionately presented. Delicacy and brilliance were disclosed in the Boccherini opus. Mr. Silva, who added a transcription for cello of the Paganini violin capriccio, a virtuoso work abounding in double-stops, proved a cellist of notable musicianship. Mr. Mannes ably supported his associate. B. N.

## Castagna to Visit Havana

Bruna Castagna, leading contralto of the Metropolitan Opera, includes on her Spring schedule two opera performances in Havana, on April 30 and May 3. She will sing the title role in Carmen and Azucena in Trovatore.

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# CHICAGO

(*Continued from page 3*)

It Is Enough brought tears to many eyes, for it was frought with so much poignancy and the accent of self-abnegation that the action seemed superfluous. Naomi Cook, in the dual role of the Widow and an Angel, covered herself with glory and her singing of Hear Ye, Israel, proved one of the most potent moments in the magnificent presentation. May Barron gave allure to the role of the Queen and poetry to that of an Angel, while Charles Sears proved as expert an actor as he is a fine singer. A chorus of 100 voices was part of the gigantic enterprise.

Edgar Nelson, with a quintet of string players reenforced by an organist and two pianists, gave the illusion that he had a large orchestra at his command. Only 10 performances were given in the Auditorium Theatre, but it would not be surprising if the venture would have annual repetitions here during the Lenten season.

### Rudolph Ganz with Chicago Symphony

In the dual capacity of pianist-composer, Rudolph Ganz made known his Concerto in E flat major, dedicated to the orchestra and written for its golden jubilee season. Like other famous pianist-composers, he has jammed into this latest work many pitfalls for the soloist, but there is no difficulty that Ganz cannot surmount easily, since he has long been recognized as a master technician of the keyboard. Its ever changing rhythm is another obstacle that Ganz has imposed, and with all that, he has been able to create a work of uncommon import, original in substance, whimsical in mood and ideas. Martial in its first and last movements, the concerto boasts of a scherzo which is a humorous description of automobile license plates of some of his friends, several of whom members of the audience must have recognized, for they laughed merrily, especially when the viola players picked up a theme that described Dr. Stock's license number. Seven recalls must have indicated to the triumphant pianist-composer that the orchestra patrons liked his new work immensely and his performance immeasurably. Frederick Stock and the orchestra gave the soloist the best of accompaniments and brought out in bold relief the beautiful instrumentation set down by Ganz in this, one of his most elaborate major works.

Edmund Kurtz, principal cellist of the Chicago Symphony, played the none too ingratiating Saint-Saëns concerto for the Thursday-Friday patrons in a manner that left nothing to be desired. Vaughan Williams' A London symphony was revived under the efficient leadership of Hans Lange, who made it sound less foggy but as atmospheric as when last heard.

Simon Barer made a sensation by his stupendous performance of the Tchaikovsky Concerto, *tour de force* of velocity. Dr. Stock and his orchestra had their part in the success, for they kept pace with the soloist in his whirlwind execution. The Sibelius E flat major symphony seems to improve at each new hearing. Or was it due to Stock's ministration that we found in the somber work many fascinating transparent effects of lights and shades generally unobserved? The Noelte Prologue to a Romantic Drama, receiving its third performance, deserves to be retained in the regular repertory.

### Virginia Wallace in Debut Recital

Virginia Wallace, soprano of the Chicago Opera, made a successful debut in recital at Kimball Hall. The statuesque young singer possesses a voluminous voice, well trained and capable of expressing tellingly all the human sentiments. In Dich Theure Halle the note of joy was as well expressed as that of pathos in her poignant treatment of Pleurez, mes Yeux from Massenet's Le Cid. Good diction in all languages is another asset in the favor of this young artist, who should give as much attention to the subject matter when undertaking songs of a lighter vein as she does in dramatic arias. Miss Wallace was fortunate in having for accompanist Robert MacDonald, who was also heard to fine advantage in a solo group.

### Jacques Gordon on the Podium

It has been several years since we last saw Jacques Gordon on the podium and since then he has developed into a first class conductor, if we take as criterion his work at the head of the Illinois Symphony Orchestra at a recent concert. The Brahms Symphony No. 2 offered the guest conductor opportunity for the exploitation of his profound musical learning, brainy interpretative gifts and forceful manipulation of the stick.

### Tito Schipa Fills Auditorium Theatre

No tenor has greater box-office value here than Tito Schipa, the magnet that filled the Auditorium Theatre to capacity for the final concert in the History and Enjoyment of Music Series. His myriad admirers welcomed him with effusion and after each song or operatic aria their unleashed enthusiasm called for many extras. What more can be said of Schipa at this time, except that he is at the zenith of his brilliant career and that he gives unalloyed joy by his impeccable phrasing, unsurpassed diction and inimitable art?

### Jan Kiepura Sings for Paderewski Fund

The name of Jan Kiepura would sell out the Civic Opera House for any occasion, but when he came here to sing for the benefit of the Paderewski Food Fund the theatre was not large enough to accommodate all of his admirers. The Polish tenor has polished his vocal address and it is safe to state that at no time in his brilliant Chicago career has he sung operatic arias so tellingly and so admirably. The voice remains one of Kiepura's major assets and though he still hangs on to a tone longer than any other tenor, he now employs mezzo-tints so felicitously that we heard stentorian tones in Celeste Aida and celestial pianissimos in his delivery of Le Reve from Manon. Otto Herz furnished excellent accompaniments and shared in the success.

### Gladys Swarthout in Benefit Concert

Gorgeously gowned, Gladys Swarthout, another luminary that Chicago claims as its own, made a queenly appearance at Orchestra Hall in a concert sponsored by the Music Guild for the British War Relief. Miss Swarthout is an intelligent American girl who leaves nothing to chance and evidently has given much thought to her vocal address. Since last heard here in concert, she has searched far and wide to make her programs both interesting and unhackneyed. As to her voice, it remains an object of admiration and her enunciation is crystal clear.

### Rudolph Reuter's Lecture-Recital

The subject of Rudolph Reuter's recent lecture-recital at North Park College was The Layman's Appreciation of Beauty in Musical Performance. The musical illustrations consisted of important works of the piano and other literature and the backbone of the program was Franck's Prelude, Chorale and Fugue.

(*Please turn to page 20*)

**LEONARD STOCKER,** baritone, will be heard on March 16 at Blackburn College, Carlinville, Ill. Mr. Stocker appeared during the same week at Shurtleff College and in Alton, Ill. All are re-engagements. Mr. Stocker participated in the recent first performance in this country of Arthur Benjamin's modern English opera, The Devil Take Her.

### University of Kansas Continues Concert Plan

LAWRENCE, KAN.—D. M. Swarthout, manager for the University of Kansas Concert Course, reported that despite a decrease in the sale of season tickets for the present season, plans as usual include a series of some seven or eight attractions. The course has continued for 38 consecutive seasons, and has brought some of the most prominent artists here.

### Decorah to Honor "Dean of Bandmasters"

DECORAH, IOWA—Extensive arrangements are being made in Decorah to observe the 80th birthday of Dr. Carol A. Sperati, veteran conductor of the Luther College Band. He is described as "the dean of American bandmasters," and has served with many musical organizations since coming to America from Denmark in 1883.

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## The Union Comes to Boston

Reports that the Boston Symphony Orchestra will break tradition by entering an agreement with the musicians' union illustrate that the rugged individualism era is vanishing in the artistic world as in industry and business.

Colonel Higginson, whose vision and largesse created "the greatest orchestra in the world," belonged to the age of princes. At the nod of a Nickisch or a Gericke, the Colonel would dispatch couriers to the farthest corners of Europe for the right fiddler, *waldhorn*, oboe, or any other human, gift, animate or inanimate that might enhance the artistic worth of his orchestra. The Symphony was his "private yacht," as they used to say in Boston, but it was—and remains—a noble craft launched on the sea of individualism and with colors unstruck for generations.

Rich men have been replaced by foundations, boards and trustees; community chests and efficiency engineers map drives for orchestras and other artistic enterprises.

The benevolent despot of yesterday no longer wipes out deficits with his imperious signature.

Orchestras and opera companies nowadays are underwritten by States, often as instruments of individual oppression and political diabolism. In our own land the very auditoriums which house our orchestras, vast and impersonal, reflect the new democratizing process. The crowd is dictating the trend, the tune.

For the moment, Bach, Mozart, Beethoven and the other universalists satisfy the crowds. Who can say what new forms, what new music will be brought into being to satisfy the new audience?

The orchestra and the conductor no longer stay in their traditional places; the symphony hall is transported to schools, to multitudes; each orchestra becomes a center harnessing and interpreting—if it is fulfilling its function, its own regional cultural currents.

The good and exacting Colonel seems so far away with his quaint old notions of *noblesse oblige!*

—o—

## Broadcasting Pest No. 1

We're neutral on broadcast programs, that is, almost; we would simply order decapitation of any program director who gives us more than one rhumbaized or any swing version of the masters in any calendar month. Not that we are over-touchy over the sanctity of some tunes of the masters; we merely want to encourage creative music rather than overstress the ingenuity of arrangers, who, heaven knows, are already deservedly acclaimed!

While we are broad-minded on the subject of larceny—beheading is a quite mild form of punishment, we are told,—we are firm on another broadcasting evil.

We refer to the current custom of interrupting a program in the middle in order to inject a commercial announcement. The "middle plug," in the language of the broadcaster, is an asssault on the intelligence and tolerance of the patient listener.

Our contemporary, *Broadcasting Weekly* reports, with evident relish, about a heroic commentator who declined to renew his contract unless the middle commercial announcement were eliminated.

To many listeners we believe the practice is as offensive as if the conductor of an orchestra were required to blurt out advertising praise in the middle of his Adagio.

Nowadays we know the role of the sponsor in radio and we listen unresistingly—except when we feel tricked by the advertiser as in the instance of these middle-of-the-program commercial blurbs.

The Federal Communications Commission last week ended the requirement to interrupt half-hour programs in order to announce the station—a sensible move which will be cordially welcomed by the musical dial-twirlers.

Broadcasters do seem to be growing up, that is, everybody except the middle-of-the-program tricksters.

Cartoon by Farlow

"Oh, Mr. Sauer-Penne, it must be wonderful to be a critic!"

"The chief difficulty is to survive long enough to know whether the awful things you predict about artists really come true."

—o—

## America Takes Initiative in International Music

For the first time, the United States will be host to the festival of the International Society for Contemporary Music next May, when programs will take place in New York and elsewhere.

The nineteen composers whose works have been chosen by the jury for the chamber music concerts include five American names, a larger representation than any other country's. These are Edward Cone, Aaron Copland, Russell G. Harris, Emil Koehler and Paul Nordoff. The representatives of other lands are:

Paul Kadosa and Matyas Seiber (Hungary), Salvador Contreras and the late Silvestre Revueltas (Mexico), Jerzy Fitelberg and Antoni Szalowski (Poland), Juan Carlos Paz (Argentina), Alejandro Garcia Caturia (Cuba), Jaroslav Jerek (Czecho-Slovakia), René Leibowitz (France), William Alwyn (Great Britain), Piet Ketting (Netherlands), Edmond Partos (Palestine), and Paul Dessau, Artur Schnabel, Anton Webern and Stefan Wolpe (Independent).

As creative work is the foundation of all musical expression, it is gratifying in these perplexing times, to find America accepting the challenge to head a new movement that need not be narrowly nationalistic.

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# VARIATIONS

## By Leonard Liebling

Music criticism, like everything else, keeps step with the march of progress. In other times, the music reviewers liked to be literary stylists and deluged us with fine words and lofty hyperbole and metaphor.

The universal streamlining of our day has changed all that and perhaps it is better so, even though the departed Krehbiel, Aldrich, Henderson, Finck, Huneker and Gilman might be looking down upon their successors with something of astonishment and sadness, if recent New York newspapers by any chance reached the Elysian Fields.

They would have read for instance:

"In the Barcarolle from Verdi's Masked Ball and the Flower Song from Carmen, Mr. Björling projected top tones as though he were performing in Madison Square Garden rather than Town Hall."—Sun.

"When Yella Pessl gets to crossing her hands and throwing them from one manual to another with the most terrifying speed and accuracy, she reminds one of nothing so much as of a really first-class swing drummer. Well might she be called the Gene Krupa of the harpsichord."—Herald Tribune.

"The tone which she (Marilyn Meyer, pianist) elicited often suggested that the player had been partaking of too many vitamins or that she had been training to perform during an air raid."—Herald Tribune.

"If Bruno Walter got fine results in Mozart's silken transparencies, he was also no slouch in the tougher fabrics of Strauss."—World-Telegram.

". . . Beethoven's innumerable sets of variations for various instruments. Reading them or hearing them read is like walking through Washington Market on a Spring morning."—Herald Tribune.

(Bloch's Evocations) "It seems to me that he went to unnecessary trouble to describe music which might just as well have been inspired by consulting the list of pseudo-Chinese objets d'art in the catalogue of a mail-order house."—Herald Tribune.

"Contemplation (one of the movements in Bloch's Evocations) suggested to an uninitiated, if by no means irreverent, listener a portrait in tone of Debussy at a Chinese funeral."—World-Telegram.

(Strauss' Death and Transfiguration). "There are times when the trip to heaven takes place on a Lisztian hobby-horse."—Herald Tribune.

"Tansman's Triptyque is dry, unleavened music. When it is fast it runs like a drill press and just as expressively. When it is slow it crawls like a desert beetle."—World-Telegram.

(Miaskowsky Sinfonietta) "The music is well-made, rhythmically alive and thematically varied, but heavily on the motorized side."—World-Telegram.

"There is almost a suggestion of his native Holland's windmills in the way Hans Kindler waves his arms, beating 4-4."—Herald Tribune.

(Kindler's arrangement of excerpts from Boris Godounoff) "It is neither fish, flesh, fowl nor good red herring."—Times.

"If Elgar's music could be described, as it once was, as 'holy water in a German beer barrel,' Walton's might well be summed up as Strauss and soda. There is more than that in it; there is a lump or two of Sibelius and a slight zest of Stravinsky. But mostly it is Straussian 'effect' music watered down and sparkled up with French Perrier."—Herald Tribune.

"Obviously this was not Mr. Renardy's night. His tone scarcely measured up to previous standards, and his performance, in general, lacked oomph."—World-Telegram.

(Josef Blatt's violin concerto) "The orchestration is muddy, a good half of it being of the what-is-it variety."—World-Telegram.

(Strauss' Heldenleben) "It is pretty corny music . . . Mr. Piston's Flutist Suite is Harvard corn."—Herald Tribune.

"Strauss' Heldenleben is disgustingly well-made music."—Times.

"Mr. Maison looked every inch a king; but his voice sounded like the deuce."—Post.

"Miss Burke, whose Freia, visually regarded, gave indication of having partaken somewhat generously of 'Hella's Aepfel,' gave forth some tones which sounded as though perhaps a few of these apples of longevity were a trifle sour."—Herald Tribune.

"Interpretatively, Mr. Josef Hofmann is not unlike the girl with the curl; and last night he was very good."—Sun.

(Hindemith cello concerto) "I could not tell whether the heaviness of the brass entries, which were certainly a shade on the *blitzkrieg* side, was due to the composer's scoring or . . . but it is a pretty ponderous chunk of music all the same."—Herald Tribune.

"Ezio Pinza . . . whose dead-pan performance of Don Basilio is a masterpiece of comic characterization."—Post.

"Koussevitzky did his best to whip it up (Brahms' and Debussy's music) but it would not be bullied. Politely and quietly both Brahms and Debussy retired behind their beards and left him alone with the beautiful sounds that were all his musicians could give him."—Herald Tribune.

"Siegfried with its Christmas pantomine atmosphere, its fuming dragon, talking bird, dancing bear, red stream effects, and a Sleeping Beauty who turns out to be Kirsten Flagstad, is the ideal operatic appeal to the child mind."—Daily Mirror.

(Strauss' Also Sprach Zarathustra) "The Tanzlied . . . which smacks more of a Münchener Bierstube than of Nietzsche's rhapsodic philosophical poem."—Herald Tribune.

"Marvel Biddle, an American soprano with more than the usual experience of a debut singer under her belt, gave her first Town Hall recital last night."—Post.

(Barber of Seville) "Imagine it was a tension between two fine actors, Mr. Pinza and that ruthless stage-hogger, Mr. Baccaloni. . . . The cast was a rare one. Pinza, Baccaloni and Thomas are out of the top drawer vocally and dramatically."—Herald Tribune.

(Egon Petri recital, Schumann's Carneval) "The statement of the 'Chopin' section was totally hard-boiled. . . . "—Sun.

(Liszt's From the Cradle to the Grave) "Even Mr. Toscanini, who has extraordinary ability to make bad music sound good, could not make this dish of tripe palatable."—Herald Tribune.

"They sure bounced that 'Barber of Seville' around last night. . . . The delicate farcical balance of the Rossini piece was kicked askew by too much fooling . . . Ezio Pinza had the audience eating out of his hand during the 'Calumny' aria."—News.

(Bruno Walter, conducting The Bartered Bride) "The tempi dropped behind. . . . One felt that he felt as if he were swimming in molasses."—Herald Tribune.

(Kolisch Quartet) "Its unique manner of playing this music is due to certain technical innovations in quartet playing and to an accident. The accident was a war injury which obliged Rudolph Kolisch to become a southpaw violinist.—Herald Tribune.

(Harold Shapero's trumpet concerto) "Mr. Shapero may grow to be a big fish later, but I do not think he is ready to be digested yet. He should be thrown back and allowed to grow.—Herald Tribune.

"Kerstin Thorborg acted like a mechanical doll and sang like a human catapult."—World-Telegram.

(Menuhin recital) "But in the Bach sonata there were many moments when the sensitive listener must have wished that the violinist were still in short pants and his intonation surer."—Post.

"Mr. Menuhin's art had clicked again."—World-Telegram.

(Victor Roche recital) "Suffice it to say that he sang all evening as if he were lifting weights with his chin."—Post.

(The orchestra in Don Giovanni at the Metropolitan) "They can play ball as well as music."—Herald Tribune.

(Montemezzi's Paolo e Virginia) "When it has less than half an hour in which to get Paul and Virginia off its chest, it makes an unimpressive showing."—Post.

(Ada Belle Files recital) "Miss Files' voice sounded worn, though sometimes she emitted tones that were strong enough to draw a chariot. . . . And the Gavotte from Mignon bounced and jounced along on the fluffy wheels of a 70-ton tank."—World-Telegram.

I cannot refrain from quoting again the item published in the Musical Courier of March 1; referring to Hilda Ohlin's recital: "At many points during the evening the soprano did not attack phrases cleanly, but slid into them like Di Maggio beating a throw to second."—Post.

Philadelphia too seems to subscribe to the newer critical style. Here is an example from the Record of that city (Feb. 13) treating Beethoven's Pastoral Symphony episode of Walt Disney's Fantasia:

"And the climax of bad taste comes with the sweetness of a synthetically flavored lollypop in the symphony's slow movement in scenes in which the quiet devotion and lyric loveliness of a simple hymn to nature—the utterance of a great soul—is made the background for the cavortings of amorous centaurs, the coquettish toilettes of their mare-friends and the cuteness of rosy-bottomed cupids right out of the canned soup ads. Ending with a finale in which the dimpled rear of a cherub fades off into the semblance of a Valentine heart, and Mr. Disney's 'cuteness,' in more senses than one, scrapes bottom."

◆ ◆ ◆

The late Pitts Sanborn was one of those unusual critics who take themselves and their craft seriously but still have a sly humor when it does not relate to their work.

On one occasion I invited him to my home to hear Godowsky play and explain his just published Passacaglia and 44 Variations on a Theme by Schubert. Pitts arrived late after one of his favorite Italian dinners and plenty of Chianti, sidled into the room and listened for a few minutes. Then he whispered to me, "What's he playing?" "Passacaglia and forty-four Variations on a Schubert Theme," I told him. Pitts blinked and asked solemnly, "Why forty-four?"

On another occasion, again palpably after a Chianti session, I found the critic leaning a bit unsteadily against the lobby wall between acts at the Metropolitan. "Which opera are they doing in there?" he inquired. I informed him that it was Traviata. "I've got to write something about it," he said, "But I've forgotten the plot. What is it?"

◆ ◆ ◆

Mexico has passed a new law providing jail sentence and fine for any matador who fails to "fulfill his obligations"—that is, to kill his bull in a reasonable number of tries. The idea seems to suggest something in connection with incompetent concert givers who torture their listeners.

When the Trapp Family Singers invade West Point tomorrow (March 16) to sing for the cadets, they will probably learn something about tactics, for a "battle" is reported as facing the female members of the family, a Battle of the Sexes.

It all happened when the entertainment manager at the Point asked for particulars concerning the height, weight, and especially, the age of the five young ladies so that suitable escorts might be provided for them at the reception and tea. Since the girls are all under 26 and most attractive, they are looking forward with interest as to the "escorts" and what military young men talk about.

* * *

Josephine Vila, heading her own personal representative corporation, was tendered a birthday party recently (which one, Josie?) at the home of Mrs. Helene Meijeringh. Noted among those extending felicitations were Michael Barlett, Mr. and Mrs. Lawrence Power (the latter better known as Annunciata Garrotto), William Spada, Derrick Johns, Stuart Fox, Marie Powers, Tom Rector, Mr. and Mrs. Fritz Henle (the latter is Atty Van Den Berg), Eugene Loring, Harry Shub, Otto Radl, Julian Seaman, Francis D. Perkins, Mr. and Mrs. Claudio Frigerio, Mr. and Mrs. Nino Ruisi, Mildred Turner, Mr. and Mrs. Harrington Van Hoesen, William Neill, Jovita Fuentes, Milne Charnley, Harriet Behnee, Mr. and Mrs. Jay Cassino, John Carroll, A. Pernice, Jack Fout, Grace Leslie, Polly Johnson, Mr. and Mrs. Julius Harnisch and Julia Fox.

Happy Birthday, Josie!

* * *

Eugene Loring's dressing room backstage at the MHapestic Theatre is by no means comparable in size to Grand Central Terminal, but drifting in after his performances in Billy the Kid (Ballet Theatre) were: Ethel Waters, Mrs. Helen Huntington Astor, Atty van den Berg, George Balanchine, Zorina, Aaron Copeland, Vernon Duke, Waldo Pierce, Maria Jeritza, Fritz Henle, Esther Junger, Florence Reed, Charles Weidman, Martha Graham, William Neill, Tamara Toumanova, Harrison and Fisher, Boyd Crawford, Douglas Moore, Mrs. Winthrop Carlton Palmer, Ann Brockmann, Fritz Mahler and his dancer-wife Pauline Koner, Agnes de Mille, Ruggiero Ricci, Bernard Wagenaar and Darius Milhaud, who has written the music for Mr. Loring's new ballet, The Man from Midian.

Naturally, not all were present at one time—even a trick set could not contain that number—but enough were present when Simon was prowling around.

* * *

Robert Weede, Metropolitan Opera baritone, following his initial impersonation there of the title role in Rigoletto on Feb. 27, was tendered a reception by Michael De Pace in the Elizabethan Room of Essex House. The guests included Mr. and Mrs. Raoul Jobin, Mr. and Mrs. Nicola Moscona, Mrs. Lawrence Tibbett, Mr. and Mrs. Alexander H. McLanahan, Mr. and Mrs. Sigourney Thayer, Mr. and Mrs. John M. Franklin, Belle Roosevelt, Joseph Thomas, Jussi Bjoerling, Harry Ebert,. Mr. and Mrs. Désiré Defrere (Hilda Burke), Gennaro Papi, Vivian Della Chiesa, Frank Parker, Mr. and Mrs. Jan Peerce, Mr. and Mrs. Andre Luotto, Mr. and Mrs. Alfredo Antonini, Hilde Reggiani, Bruno Landi, Mr. and Mrs. Lewis Thompson, Mr. and Mrs. Everett Crosby, Mr. and Mrs. Earl Wrightson, Mr. and Mrs. Marion Rinehart, Mr. and Mrs. E. Della Chiesa and Arnold Pisani.

## Kramer-Koner in War Relief Concert

A benefit concert for British War Relief at Hunter College Auditorium on March 2 was heard by a large audience, which vigorously applauded Selma Kramer, pianist, in items by classic and modern composers; Pauline Koner, dancer, in the portrayal of five present-day events, to which Harvey Brown, pianist, and Emil Renan, reader-vocalist, contributed greatly; and a concert presentation of La Juive, in a condensed version, the six members of the cast including Anne Roselle as Rachel and Dr. Leopold Glushak as Eleazar, with May Fine at the piano. F. W. R.

## Margaret Sittig Heard in Recitals in Florida

Margaret Sittig, violinist, gave a recital at Sebring, Fla., recently before an audience of 500. On Feb. 15 she played at Jupiter Island, Hobe Sound, and on Feb. 20, was heard at Palm Beach, Fla., where Paderewski's sister, Mme. Antoinette Wilkonsha, was in the audience. On Mar. 11 Miss Sittig appeared in Miami, and in the Spring plays at Ormond Beach.

## Norman Cordon to Sing in Ann Arbor Festival

Norman Cordon, leading bass-baritone of the Metropolitan Opera, has been re-engaged as soloist for the Ann Arbor May Festival. Mr. Cordon will appear on May 8 and 10 in the Brahms Requiem and in a concert version in English of Tchaikovsky's Eugen Onegin.

## Juilliard Graduate School Students in Recital

Ruth Geiger, Vera Appleton and Harry Franklin, pianists; Dorothy Colton, violist, and Carol Brice, contralto, participated in the program on March 11 at the Juilliard Graduate School. Mozart, Schubert, Brahms, Chopin, Debussy and Hindemith numbers comprised the program.

## OUTSTANDING COMING MUSICAL EVENTS

**March**

15-19. North Central Music Educators Conference, Des Moines, Ia.
29-April 2. Northwest Music Educators Conference.
30-31, April 2. Brahms-Beethoven-Sibelius Festival by National Symphony Orchestra, Washington, D. C.

**April**

6-9. California-Western Music Educators Conference, San Jose, Calif.
6-13. Messiah Festival, Bethany College, Lindsborg, Kan.
16-19. Southwestern Music Educators Conference, Wichita, Kans.
20-22. Illinois Federation of Music Clubs' convention, Peoria, Ill.
25-27. Palestrina to Bach Festival, Smith College, Northampton, Mass.

**May**

Bach Festival, Philadelphia, Penna.
1-3. National Folk Festival, Washington, D. C.
2-7. Eastern Music Educators Conference, Atlantic City, N. J.
4, 11, 18, 25 and June 1, 8. Berkeley, Calif., Festival.
5-6. Festival, International Society of Contemporary Music, New York.
7, 8, 9 and 10 Annual Festival, Ann Arbor, Mich.
7, 8, 9 and 10. Festival of American Music, Fabien Sevitzky, director, Jordan Conservatory of Music, Indianapolis, Ind.
16-17. Annual Bach Festival, Bethlehem, Penna.

**June**

Montreal, Canada, Festival.
5. Annual Steel Pier Opera season opens, Atlantic City, N. J.
6, 7. Annual Bach Festival, Baldwin-Wallace College, Berea, O.
18-26. National Federation of Music Clubs' Convention, Los Angeles, Calif.
23-27. Nineteenth General Convention, American Guild of Organists, Washington, D. C.

**July**

7-11. Convention of Canadian Federation of Music Teachers' Associations, Victoria, B. C.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.

**August**

9-13. Sigma Alpha Iota Convention, Los Angeles, Calif.
28-31. Mozart Festival, Asheville, N. C.

**October**

San Francisco Opera season opens.

**November**

Chicago Opera season opens.

**December**

Metropolitan Opera season opens.

*(Send data for listing to Musical Courier)*

## NEW YORK CONCERTS

A—afternoon; E—evening.

**Saturday, March 15**
Boston Symphony Orchestra, Carnegie Hall (A)
Poultney Male Chorus, Town Hall (E)

**Sunday, March 16**
Howard Slayman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Albert and Roland Valdes Blaine, guitarists, Carnegie Chamber Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
New York City WPA Orchestra, Carnegie Hall (E)

**Monday, March 17**
National Orchestral Association, Carnegie Hall (E)
Henri Mondi, baritone, Town Hall (E)

**Tuesday, March 18**
Edwin Grasse, violinist, Town Hall (A)
George Chavchavadze, pianist, Town Hall (E)
Nathan Ensemble, Carnegie Chamber Hall (E)

**Wednesday, March 19**
Vladimir Horowitz, pianist, Carnegie Hall (E)

**Thursday, March 20**
Lucy Brown, pianist, Carnegie Chamber Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Skidmore College Chorus, Town Hall (E)

**Friday, March 21**
Philharmonic-Symphony Society, Carnegie Hall (A)
James Sykes, pianist, Town Hall (A)
St. Francis College Glee Club, Carnegie Chamber Hall (E)
Inez Lauritano, violinist, Carnegie Hall (E)
Ariane Bronstein, violinist, Town Hall (E)

**Saturday, March 22**
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
College of St. Elizabeth, Town Hall (E)

**Sunday, March 23**
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
Harold Trigg-Joan Moore, two-pianists, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

**Monday, March 24**
Jeanne Behrend, pianist, Town Hall (E)
Ray Lev, pianist, Carnegie Hall (E)
Marguerite Mecker, soprano, Carnegie Chamber Hall (E)

**Tuesday, March 25**
Helen Teschner Tas, violinist, Town Hall (E)
New York Oratorio Society, Carnegie Hall (E)
Arlie Furman, violinist, Carnegie Chamber Hall (E)

**Wednesday, March 26**
Edna Bockstein, pianist, Town Hall (E)
E. Robert Schmitz, pianist, Carnegie Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)

**Thursday, March 27**
Philharmonic-Symphony Society, Carnegie Hall (A)
Martha Daughn Locker, soprano, Town Hall (C)

**Friday, March 28**
Philharmonic-Symphony Society, Carnegie Hall (A)
William Masselos, pianist, Town Hall (E)
Ludmila Ulehla, composer-pianist, Carnegie Chamber Hall (E)

**Saturday, March 29**
National Orchestral Association, Carnegie Hall (A)
Middlebury College Glee Club, Town Hall (A)
Helvetia Männerchor, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

**Sunday, March 30**
Frieda Hempel, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
Harvard Glee Club, Town Hall (E)
Carmen Reggio, soprano, Carnegie Chamber Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

**Monday, March 31**
Josef Wagner, pianist, Carnegie Chamber Hall (E)
Samuel Dushkin, violinist, Town Hall (E)

**Tuesday, April 1**
Philadelphia Orchestra, Carnegie Hall (E)
Desi Halban, soprano, Town Hall (E)

**Wednesday, April 2**
Andor Foldes, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

**Thursday, April 3**
Boston Symphony Orchestra, Carnegie Hall (E)

**Friday, April 4**
Philharmonic-Symphony Society, Carnegie Hall (A)
Paderewski Fund Concert, Carnegie Hall ((E)
Vivian Rivkin, pianist, Town Hall (E)

**Saturday, April 5**
Boston Symphony Orchestra, Carnegie Hall (A)
Luigi Salvi, cellist, Leopold Mannes, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

**Sunday, April 6**
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
New York City WPA Orchestra, Carnegie Hall (E)

**Monday, April 7**
Povla Frijsh, songs, Town Hall (E)

**Tuesday, April 8**
Willem Simek, violinist, Town Hall (E)

**Wednesday, April 9**
Philharmonic-Symphony Society, Carnegie Hall (A)

**Thursday, April 10**
Philharmonic-Symphony Society, Carnegie Hall (E)

**Sunday, April 13**
Philharmonic-Symphony Society, Carnegie Hall (A)

**Tuesday, April 15**
Ernst Wolff, songs, Town Hall (E)

**MILDRED DILLING IS GUEST AT RANCH**

of Peter Hurd, painter, at San Patricio, N. M. Paul Dorgan, novelist, left and Mr. Hurd's daughter are shown with the harpist who stopped at the ranch during her recent Western tour.

# I See That

Margaret Henderson Smith appeared in a costume-recital on March 3 at the Hotel Roosevelt, New York, for Golden Hill Chapter, D.A.R., with Christine Reichard at the piano. She gave a program by American composers recently at Forest Hills, L. I.

* * *

Mary E. Schillins, soprano, sang songs of Mozart, Grieg, Rosewig and Lily Strickland, on March 1 at the Paul Gontard Studios, New York. Frederick Bland was at the piano.

* * *

John W. Nichols, tenor and teacher, produced Mendelssohn's Hymn of Praise on March 2 at Trinity Methodist Church, New York, where he is director of music. Helen Crookston is organist.

* * *

Hugh Porter, on March 4 gave an organ recital at St. Nicholas Church, New York, playing the items scheduled for the May examinations of the American Guild of Organists.

* * *

Erich Leinsdorf, Metropolitan Opera conductor, addressed the High School of Musical Art recently and also led the 100-piece orchestra.

Frederick Bristol, pianist, and Barbara Maurel, contralto, gave an Evening of Music at the Cosmopolitan Club, New York, on March 3.

* * *

Creighton Allen, pianist, in addition to giving two solo recitals at the Waldorf-Astoria, played a program for the New York Hospital Benefit Fund, and appeared before Timely Topics Club of New York, and in Troy, N. Y., recently.

* * *

Albert and Roland Valdes Blain, guitarists, will appear in recital in Carnegie Chamber Hall, March 16.

* * *

Gordon Dilworth, American baritone, who has appeared on the Metropolitan Auditions of the air during the season, gave a recital at the MacDowell Club, New York on Feb. 11. Mr. Dilworth has appeared in productions of The Magic Flute and The Barber of Seville, and was chosen by the RCA to make recordings of excerpts from Parsifal and Tristan and Isolde.

* * *

Fay Rafael, violinist, gave a recital at Holland House, New York, Feb. 21.

## Szigeti to Conclude Tour with Honolulu Concert

Joseph Szigeti, violinist, concludes his season's tour on April 3 in Honolulu where he appears under the Oakley management. This will be his third visit to the Hawaiian Islands. On March 27 and 28 he will play with the Los Angeles Philharmonic, under George Szell. Before sailing, Mr. Szigeti also concludes his series of nine Concerto Hours with Alfred Wallenstein's Orchestra. He also appears at Dartmouth College, in the Brooklyn Institute series, at Skidmore College, Saratoga Springs and in the Fredonia Community Concerts.

## Hoyen to Conduct Read Score in South American Broadcast

Gardner Read's Prelude and Toccata, Op. 43, for small orchestra, will be conducted by George Hoyen in a special short-wave broadcast to South America. The orchestra will be the Massachusetts National Youth Administration Symphony. The score has had 10 major performances since its 1937 premiere by Dr. Howard Hanson and the Rochester Philharmonic Orchestra. It will be featured on April 5 in the NBC Milestones in the History of Music series with Dr. Hanson conducting the Eastman School Symphony.

## Jean Dickenson in Canadian Benefit

Jean Dickenson, soprano of the Metropolitan Opera, will appear in a benefit concert for the Canadian Red Cross under the auspices of the Ottawa Morning Music Club on March 25. March 9 she was heard at the Metropolitan in the Sunday night performance of the second act of the Barber of Seville.


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*Douglas D. Nye, Asst. Prof. of Music, School of Music, Indiana University who studied with Fraser Gange at Juilliard Summer School says:*

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*Address all letters to Fraser Gange, 117 West 58th St., New York, N. Y.*

**EUGENIA BUXTON**
AMERICAN PIANIST
Personal Representative—DOLORES HAYWARD—Suite 1222, Steinway Hall, New York

# Mexican Dances and New Ballets Hailed in New York

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

A program dedicated to the Mexican composer, Silvestre Revueltas, was given by Anna Sokolow and her dance group at the Mansfield Theatre on March 3. The dancers were accompanied by a small symphonietta which was under the direction of Alex Saron, with Alex North at the piano. Composers other than Silvestre Revueltas represented on the program were Alex North and Padre Antonio Soler, the 18th century Spanish composer.

With the exception of Slaughter of the Innocents and Duelo (lament for the death of a bull-fighter) the dances were unimaginative, lacking force, color, and design. It was even difficult to detect any relationship between the choreography and the music. Since it was only three years ago that Miss Sokolow was hailed as one of our most promising young dancers and choreographers, it may be that her present performance should be attributed to external causes. The fact that she spends six months of the year teaching elementary technique in Mexico might have aided in retarding her development.

### Ballet Theatre's Finale

The final performance of Ballet Theatre's season was given on March 9. Naturally, any season should end with a big splurge, and the program was planned in a way to show as many dancers as possible in favorable parts. Any one lucky enough to be familiar with the productions of this company can well imagine the treat of seeing Swan Lake, Billy the Kid, Three Virgins and a Devil, The Bluebird and Gala Performance in one evening. Since all of those ballets have been reviewed at one time or another, some of the highlights of the season may be briefly mentioned.

Photo by André Kertecz

**SCENE FROM 3 VIRGINS AND A DEVIL,**

Agnes De Mille's hilarious "morality play" premiered this season by the Ballet Theatre. The amorous First Virgin (Annabelle Lyon) after being carried off by the Devil and bewitched by his viol music, is distracted at her prayers by a young man "walking out" (Jerome Robbins).

As a group, the Ballet Theatre is unparalleled—technical virtuosity, dramatic ability, and a sense of comedy and theatre are just a few of the assets of its members. There are at least six ballerinas—Karen Conrad, Nana Gollner, Nina Stroganova, Alicia Alonso, Nora Kaye and Annabelle Lyon—who are capable of handling, on immediate notice, any one of the great classical roles in the company's repertoire. One doubts if few other companies, even during the so-called "golden age of ballet," could boast of such a personnel.

Some of the individual performances will not easily be forgotten. Among them stand out Danielian's *entrechat-huit* (a feat rarely performed) in the Pas de trois from Swan Lake, Alicia Alonso's Carlotta Grisi (in Pas de Quatre) and her delineation of The Bird (in Peter and the Wolf). Other superb characterizations were those of Lucia Chase, Annabelle Lyon, Eugene Loring, Jerome Robbins and Agnes de Mille in the latter's Three Virgins and a Devil. Nor can one fail to mention Karen Conrad's Bluebird, Mazurka (Sylphides) and French Ballerina (Gala Performance); or Richard Reed's Pat Garrett (Billy the Kid); or Nina Stroganova's Myrtha (Giselle); or David Nillo's Alias (Billy the Kid) and the Wolf (Peter and the Wolf); or Miriam Golden in Dark Elegies; or Maria Karniloff in Judgment of Paris; or Hugh Laing in Jardin aux Lilas; or Edward Caton's Pierrot (Carnival); or Donald Saddler's Hunter (Peter and the Wolf); or Nora Kaye as the Russian Ballerina (Gala Performance). The sturdy support given at all times by the corps de ballet was in no small measure responsible for the success of the productions.

### Choreography Praiseworthy

Of course, the choreographers are fine dancers as well as creators. From England there is Anton Dolin, who directed and danced the classical roles with authority and authenticity. From the same country comes Antony Tudor, a most imaginative and musically intelligent choreographer of contemporary ballet. And to these United States belongs the extraordinary Eugene Loring, who has proved himself to be not only one of the most important figures in the dance that America has yet produced, but also one of the outstanding living dancers and choreographers.

For the untiring efforts and inexhaustible spirit of Lucia Chase and the executive staff of Ballet Theatre, the dance owes its deepest debt of gratitude, and we sincerely hope that other cities will have the opportunity to share the pleasure this organization has already afforded New York and Chicago audiences.

* * *

The Hans Wiener Studio Dancers will open their Spring season on March 18 at Framingham, Mass., where they will present two programs that will include group and solo numbers. On March 31, at the Copley Plaza in Boston, an original comic ballet by Mr. Wiener, The Man with the Moustache, will be performed under the auspices of the Music Division of the Massachusetts Federation of Women's Clubs, as part of the Music Festival. Previously presented in Boston, it utilizes music by Dr. Thomas Arne, transcribed by Robert Strassburg. The cast will include Harry Coble and Adele Hooper. The former, Mr. Wiener's assistant, was at one time with Weidman's group and the Ted Shawn Dancers. Miss Hooper is also an associate of Mr. Wiener, teaching percussions and staging the studio productions.

The Humphrey-Weidman group continues to provide the most interesting dance experiments of the season. On their program for March 1 and 2, presented at their Studio-Theatre, Alcina Suite (composed in 1934) and Life of the Bee (composed in 1929) were revived and presented with three more recent works — Bach's Passacaglia, On My Mother's Side and Variations and Conclusion from New Dance.

### South American Tours

Turn about is fair play, according to Miriam Winslow and Foster Fitz-Simons. In their repertoire they introduced the music of many South American composers to the U. S. and Canada (often getting the composer his first symphonic performance). Now, leaving for South America on an extended itinerary, they will introduce to that continent the music of many American composers. Departing on the 19th, they will arrive in Buenos Aires around the first of April, and will remain there for ten performances. Following those, they will cover virtually every important spot on the continent.

They go not only as dancers, but carry the portfolio of good-will emissaries, under the management of George Dalrymple and his South American associates. Mr. Dalrymple is a member of the sub-committee of concert management and exchange of artists of the State Department. He chose Winslow and Fitz-Simons because they possess a true American quality that is not submerged by foreign or over-esoteric influences.

* * *

In 1917 Nijinsky appeared in South America, which had to wait twenty-three years for another taste of Russian Ballet. For it was not until last year that the Ballet Russe de Monte Carlo, visited the South American republics. That visit was obviously successful, for this season S. Hurok will lead the **Original** Ballet Russe on a five-month tour of Brazil, Argentina, Chile, Peru and Venezuela, after preliminary engagements (starting the week of March 19) in Mexico City and Havana.

S. Hurok apparently does not hold to the half-a-loaf syllogism; the entire company, including dancers and technicians, will present a repertoire of about forty productions. The entire company means names like Tamara Toumanova, Tatiana Riabouchinska, Marina Svetlova, Tamara Grigorieva, Tatiana Leskova, Olga Morosova, Nina Verchinina, **David Lichine**, Paul Petroff, Roman Jasinsky, and Michel Panaieff, with Antal Dorati as musical director.

The South American tour will begin in Lima, Peru, on April 4. Stops in Valparaiso and Santiago will follow. The company will remain in Buenos Aires for three weeks beginning May 8 and then will appear in Montevideo, Rio de Janeiro and Sao Paolo, returning to New York in mid-August after giving a total of 120 performances.

## *Beecham Denies He Slurred "U. S. Culture"*

(*Continued from page* 3)

"When I addressed the committee at Los Angeles, I explained the working of my system and pointed out that if this orchestra, or if the work of this orchestra, was to be largely increased it would have to be accomplished upon somewhat similar lines.

"But at the moment, there were hardly any choral societies for the reason that choral music, which makes up 50 per cent of the whole repertoire of great classical music, is not much cultivated in California, and there is, except for the short autumn series, and occasional other productions, virtually no opera at all.

"I stated these facts and I urged them to set about remedying such deficiencies. I made no comment or criticism on such musical culture as existed in Los Angeles, or anywhere else in the United States, but simply drew attention to the lack of organizations which from my experience, might remedy the situation. This was the whole measure of my review of the situation."

## Illustrative Lectures at N. Y. College

A series of ten illustrative lectures on Theory of Voice Culture and Singing will be given by Bernard Kwartin at the New York College of Music, beginning March 20. Mr. Kwartin is author of Critique of Modern Vocal Pedagogy, Principles of Voice Building, and Fundamentals of Vocal Art.

## Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Brewer, Ted
Brown, Thomas A.
Chambers, Peter
Cherniavsky, Leo
Coen, Lina
Compton, George
Couyas, Raoul A.
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Fay, Donald M.
Fink, John
Fischer, B. Marshall
Fonteyn, Christine
Gardner, Leila Troland
Grimard, E.
Jackson, Adele
Lakes, Helen
LaScase, de Jean
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marbini, Armand
Mola, Corradina
Muller, Edmund
Nounneberg, Louta
Ostberg, C. G.
Razlog, Anton
Sakoutas, Vitaly
Scott, Dr. Glendale
Shull, Mark
Sorelle, Eloise
Surani, Anna
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# St. Louis Fetes Home-Coming Soprano Star

ST. LOUIS, Mo.—The Monte Carlo Ballet Russe, making its annual appearance under the auspices of the St. Louis Symphony Society, the entire orchestra being directed by Efrem Kurtz and Franz Allers, gave four performances attended by large and enthusiastic audiences. Productions that were new to local programs included Poker Game; The Nutcracker; The New Yorker and Vienna—1814.

Marian Anderson reappeared for the third consecutive season in a song recital under the direction of Alma Cueny, and again filled the Municipal Opera House with a mixed audience which gave this great artist rapt attention and waves of applause. Arias, Lieder, a group of contemporary song miscellany and the usual Spirituals combined to provide an inspiring and memorable evening. Frantz Rupp was Miss Anderson's capable accompanist.

The Coolidge Quartet made its first local appearance assisted by Muriel Kerr, pianist, at Howard Hall, sponsored by The Principia Concert and Lecture Course. The G major Haydn quartet was faultlessly executed by these impeccable instrumentalists and with Miss Kerr at the piano, the Cesar Frank quintet was given an excellent performance. Miss Kerr also exhibited her brilliant pianistic art in a group of solos. The audience was of capacity proportions and decidedly appreciative.

The Civic Music League presented Josef and Rosina Lhevinne in a duo-piano recital before a capacity audience at the Municipal Opera House. The performance was at the usual high level always associated with this famous team and the program was sufficiently varied to assure its appeal to the general public. Many encores were added to the stated list.

### Marjorie Lawrence Applauded

The Symphony Orchestra programs have held many points of interest. Marjorie Lawrence and Helen Traubel, both sopranos of the Metropolitan Opera, and Concertmaster Scipione Guidi each appeared as assisting artists and Vladimir Golschmann offered several first time performances of important modern scores.

Miss Lawrence was heard in an aria from Gluck's Orpheus; Dich Theuere Halle from Tannhäuser and the finale from Strauss' Salome. It was in the latter that the singer rose to heights that brought her unstinted acclaim and with the splendid collaboration of Mr. Golschmann and the orchestra the effect was exciting and inspiring.

Guidi chose the Sibelius violin concerto for his annual solo appearance and with it, once more proved his superb mastery of his instrument as well as his keen musical insight and interpretative authority. It was a capital performance which won him many recalls. Mr. Golschmann offered as a premiere, a Sephardic Suite by Wolfgang Simoni, a well contrived and colorful admixture of Spanish and Oriental flavoring, the basis of the suite being derived from songs of the Sephardic Jews. To end the program, Mr. Golschmann gave a forceful and deeply felt performance of Brahms' Fourth symphony.

### Traubel's Home-Coming Hailed

Helen Traubel's appearance was a home-coming of one of St. Louis' own talents that has arrived at a long-sought goal. Two large audiences welcomed her in hearty fashion as she intoned two of Richard's Wagner's greatest arias, the Liebestod from Tristan and Isolde, and Brunnhilde's Immolation scene from Die Götterdämmerung. With tonal clarity, brilliance and power, Miss Traubel gave evidence of the rapid strides she has made since her last appearance in St. Louis, and established herself among the local music fraternity as one of the present great Wagnerian exponents. Mr. Golschmann gave a first St. Louis performance of Darius Milhaud's Suite Provencale, a skillful arrangement of folk tunes couched in orchestral language that was altogether charming. The suite is modified modernism with just enough polytonality to give it spice and make it interesting as well as immediately enjoyable. The orchestral list also included Mozart's Eine Kleine Nachtmusik; Strauss' Till Eulenspiegel and Wagner's Forest Murmurs from Siegfried. The direction and interpretation of each were flawless.

The second Sunday afternoon Popular concert drew an audience of some 4,000, many of whom were seated in extra chairs while others stood in every available point of vantage. The annual drive for the orchestra's maintenance fund, to raise $135,000 for the coming year, at the time this was written, had five days to run. With a total of $101,000 already subscribed, the committee feels assured of complete success. O. C.

### Juilliard School Concert Honors Paderewski

At the Juilliard School of Music, on Feb. 21, a concert was given in honor of Ignace Jan Paderewski who made his American debut just fifty years ago. As befitted the occasion, an all-Paderewski program was presented. The participating artists were members of the faculty or graduate students of the school, and a short address by President Ernest Hutcheson opened the program.

Listed were the Nocturne in B flat, played by Muriel Kerr; three songs sung by Annamary Dickey; the Chant du voyageur, op. 8, No. 3, and Caprice in G (Genre Scarlatti), op. 14, No. 3, played by Ernest Hutcheson; the Sonata in A minor for violin and piano, played by Mara Sebriansky and Gregory Ashman; and the Love Duet from Manru, sung by Emma Beldan (soprano) and Delbert Sterrett (tenor). Alberto Bimboni accompanied all the vocal numbers. The audience appeared to enjoy the post-romantic music of the great pianist, and the soloists appeared to enjoy performing it. John Erskine spoke about the greatness of Paderewski as man and musician. R. K.

### Boulanger to Conduct Schütz' Resurrection

Nadia Boulanger will present what is believed to be the first hearing in this country of Heinrich Schütz' oratorio, The Resurrection, on April 4 in Carnegie Hall with the Philharmonic-Symphony Society and Potsdam-Crane Chorus collaborating. The program, for the benefit of the Paderewski Fund for Polish relief, also includes Szymanowski's Stabat Mater and Fauré's Requiem.

ELIZABETH TRAVIS,

pianist, who made her Town Hall, New York, debut last month, will be heard in Eastern cities during April. The young artist has appeared with the Vienna Philharmonic, Helsingfors Stadsorkestern, The Colon Orchestra, Buenos Aires, National Symphony, Washington, D. C. and in six performances with the Boston Symphony Orchestra at its pops concerts.


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# CHICAGO

(Continued from page 13)

### The Opera Theatre, Inc., Plans Series

The Opera Theatre, of which Giacomo Rimini is artistic head and Giovanni Cardelli general director, has recently been incorporated as a non-profit institution under the laws of Illinois. Last October the Opera Theatre made a highly successful bow with the midwestern premiere of Cimarosa's opera Il Matrimonio Segreto and will inaugurate its year-round activities with a production of The Barber of Seville and a repetition of Il Matrimonio Segreto early in April. The Opera Theatre is to revive masterpieces hitherto little known in this country in a regular subscription series. Two performances of each work are contemplated, one at special student prices. The company has its headquarters here, but it will also bring opera to communities heretofore outside the economical orbit of unwieldly organizations. Intimate operas will be presented in small theatres and larger productions in larger houses. In such operas as Matrimonio Segreto, The Barber and Cosi Fan Tutte the arias will be sung in Italian and English dialogue substituted for the recitatives, offering possibilities for greatly enhancing the intelligibility and dramatic aspects of these works without violating the musical structure. Stravinsky's Mavra now in prepartion, is to be given in English when first produced by the Opera Theatre. Other operas promised are Cattozzo's I Misteri Gaudiosi, Pergolesi's La Serva Padrona, Berlioz' Damnation of Faust and Verdi's Macbeth.

### Cybelle Abt in Operatic Excerpts

For the third time within a few weeks Cybelle Abt, dramatic soprano, appeared in costume in excerpts from Pagliacci with John Pane-Gasser, tenor, this time at the banquet of the Italo-American Insurance Company at Hotel Sherman. These well known artists have made this act so colorful and artistic that requests have come in from various sources for its presentation. Miss Abt is under the exclusive management of the Estelle Lutz Artists Bureau.

### Leo Podolsky's Schedule

Leo Podolsky's engagements include not only piano recitals but seminars and joint appearances. On a recent tour the well known pianist-pedagogue gave a three-hour seminar, a piano recital and a joint recital with Mme. Nita Obrassova, lyric coloratura soprano, all in one day at Grand Junction, Colo.; a three-hour seminar in Santa Rosa, Calif., sponsored by the county branch of the M.T.A.; a piano recital for the Woman's Club in San Bernardino, Calif.; a recital on the Sunday Series in Peoria, Ill.; and joint recitals with Maria Hussa, soprano of the Chicago and Metropolitan Opera companies, in Springfield and Bolivar, Mo.; Grand Junction, Colo., and Twin Falls, Ida. On Feb., 22 he conducted a master-class in Parkersburg, W. Va., gave joint recitals with Mme. Obrassova, Feb. 24 in Georgetown, S. C., and on Feb. 26 in Sebring, Fla., conducted a three-hour seminar in Jacksonville, Fla., for a local branch of the M.T.A. and appeared in joint recital in Nashville, Tenn.

### Musicians Club of Women Gives All-American Program

An all-American program given by the Musicians Club of Women on March 3 enlisted Millicent Cooke, Esther Curtis Lutz and a quintet and contained compositions by MacDowell, Gardner Read, Aaron Copland, Charles Wakefield Cadman, Arne Oldberg, Leo Sowerby, Frank La Forge, Henry E. Sachs, Mary Allen Lutz and Theodore Troendle.

### Devries Studio Activities

Pupils from the class of the Herman Devrieses are in constant demand and are repeaters wherever they appear. William H. Zane, former cantor at the University chapel and first bass at Community Church, was soloist at the Novena service broadcast on March 7. Keith McKeon Smykal and LaVerne Baley, duettists, sang Mother, Thy Spirit Watches by Graban at the Mother of Sorrows Novena. A few days later Mr. Smykal was engaged as regular baritone soloist for the Symphonic Hour on Station WHFC. Lorraine Lucas, soprano, sang at the Retail Furniture Merchants convention in Sherman Hotel ballroom and for the Joliet Woman's Club. Grace Lilyholm, who toured with the Thaviu Opera Under the Stars as Micaela in Carmen, was guest soloist at the South Church choir concert in Mount Prospect recently. Little Mary Lou Huneyager, 10, sang a group of classics for the Catholic Woman's Club and character songs at the Presbyterian Church festival in Chicago Lawn. Florence Ward, director of the South Church choir in Mount Prospect, appeared with the De Vries Concert Company at the Jewish Peoples Institute and gave a program for the Arlington Heights and the Palatine Woman's Clubs. Mary Feerot sang for the American Legion in South Bend, Ind.; will appear at the D.A.R. spring convention and the American Legion convention in August.

### American Conservatory Notes

At the American Conservatory Symphony Orchestra concert at Thorne Hall, Eileen Bowman, pianist; Edwin Field, baritone and Rolland Neilson, violinist, were the soloists and Muffie Vaughan, winner of first place in the conducting class, directed Weber's Oberon overture.

Herman Clebanoff, violin pupil of the Conservatory for many years, appeared in recital in the Goodman Theatre on March 7.

Paul Parmelee, young piano pupil, played the Cesar Franck Symphonic Variations with the NYA Orchestra on March 9 in Goodman Theatre.

Florence Everett, soprano, pupil of Mildred Fleet, with Joyce Sadler, pupil of Heniot Levy, at the piano, appeared in recital before the Bahai Society on Feb. 21.

Fritz Siegal, student of the violin department, was guest soloist with the Illinois Symphony Orchestra on Feb. 25.

Theophil Voeks, former student of Heniot Levy, has been engaged as piano instructor at the State College of Kingsville, Tex. Mr. Voeks, who was also a voice student of Elaine De Sellem, sang the tenor solos in a recent performance of Messiah in Brownsville, Tex.

Cathryn Caligari, dramatic soprano, student of Charles LaBerge, sang the leading role in The Dance of the Dragon Flies by Lehar, presented by the Italian Lyrical Society in Sokol Hall.

Erwin Feld, baritone, student of the voice department, sang the role of Tonio in a performance of Cavalleria Rusticana presented at Goodman Theatre by the Chicago Concert and Opera Guild.

Rhoda Brauer, Gladys Dombrow, Marcelle LeMaire, voice students, appeared in recital at the American Conservatory recently.

Fritz Siegel, violin student, was the featured soloist on the Roy Shields radio program broadcast over the NBC network. He was heard in the last movement of the Wieniawski concerto.

Piano students of Olga Kuechler, voice students of Esther Goodwin and clarinet students of Lillian Poenisch gave the regular Saturday afternoon recital at Kimball Hall.

Alice Baran and Marvin Gross, students of the piano department, were two of the four young artists chosen to compete in the final contest of the third annual piano series auditions conducted by the Society of American Musicians for an appearance in the Adult Education Council's Piano Series.

### Mrs. Herman Devries' Pupil in Appearances

Merry Lou Huneryager, soprano, a student from Mrs. Herman Devries' large class, was guest soloist at the annual banquet of Dutch Church; sang the following day at Chicago Lawn Presbyterian Church, and the next day at Clearing Methodist Church. She was special soloist at St. Symphorosa Catholic Church for the annual banquet given by the Catholic Woman's Club.

### Anna Fitzu Student in Costume Recital

Bettylou Scandling, artist pupil of Mme. Anna Fitzu, who made her debut with the Chicago Opera Company this past season as Giovanna in Rigoletto, presented a costume recital in South Bend, Ind.

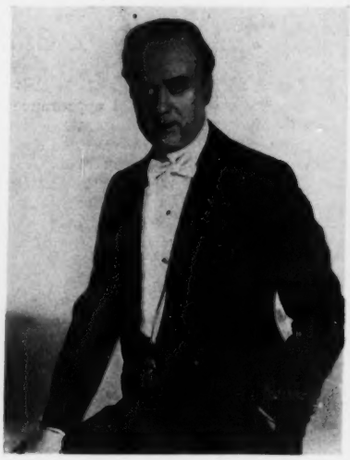
## Galesburg, Ill., Has Two Concert Series

GALESBURG, ILL.—This college community has a very attractive musical season, provided by the Galesburg Civic Music Association and the Greig-Post Foundation.

The sale of tickets for the Civic Music season was fairly good this year, and provided appearances of the Hans Lange Little Symphony, conducted by Hans Lange, also the Don Cossacks, Ania Dorfmann, pianist, and Roland Gundry, violinist.

The Greig-Post Foundation for "Adventures in the Arts" is a fund created by a devoted friend of Knox College, providing the means for bringing such attractions as the Roth String Quartet, Egon Petri, pianist, Tashamira, dancer, and other features. These programs are free to the students and to the community.

It is not possible to give plans for 1941-1942, as the season begins with the school year and ends with it. James MacC. Weddell is chairman of the Knox College department of music.



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## Dino Bigalli's Opera Classes Held Throughout Year

CHICAGO.—Dino Bigalli, for 20 years a leading voice teacher and operatic coach here, was induced by artists, teachers and students interested in furthering their careers through more specific training to open an opera class, the success of which has made it imperative for him and his assistant, Elisabetta Rosmore, to continue it throughout the year instead of a 10-week session, as first intended.

The course has grown so that in the new term just opened pupils from 30 states are represented, while the first opera class contained only an active group of Chicago's operatic artists.

Mr. Bigalli has enjoyed close association with such celebrities as Mascagni, Pizzetti (with whom he studied), Campanini, Polacco, Panizza and many other famous wielders of the operatic baton in principal theatres of Europe and America. Bigalli, with his artist students, often produces opera not only here, but also in communities not too far from Chicago.

Bigalli has been a conductor with the Chicago Opera for many years after beginning his career as chorus-master in one of Italy's most important theatres.

R. D.

## Norman Kling Moves Chicago Studio

CHICAGO.—Norman Kling, voice instructor of Chicago, and author of The Modern Approach to Voice, after many years of successful teaching in Kimball Hall, has had to take larger quarters and moves to the Fine Arts Building on April 1.

His artist pupils include radio singers of CBS, NBC and MBS; featured vocalists with Anson Weeks, Fred Waring, Orrin Tucker, Shep Fields, Freddy Martin, George Olsen, Bernie Cummins, Ted Fiorita, Phil Levant, Kay Kyser and other popular orchestras; and others appearing in musical comedy, opera and in the concert field.

Before publishing his Modern Approach to Voice, Mr. Kling consulted with other prominent voice authorities whose suggestions he has embodied for the benefit of students living in smaller communities that either have no teachers available or cannot afford to leave home for training in a larger city.

### Cara Verson on Lorado Taft Course at Urbana

CHICAGO.—Cara Verson gave her causerie recital, Vignettes of Modern Pianism, before a large audience in Music Hall, University of Illinois, at Urbana on Feb. 20. So enthusiastic was the audience that the pianist responded to many recalls. Later at a large reception at the Faculty Club there was much discussion of modern music in general and that programmed by Mme. Verson in particular. This artist is one of the few woman pianists who specializes in entire modern programs.

R. D.

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# HOLLYWOOD

(Continued from page 3)

In the second movement, three fugues were developed by solo violin and quartet, alternating with the initial theme in full orchestra. After an extended and elaborate cadenza, the latter was developed to a dramatic finale. Sample gave an excellent presentation of both works, preceded by the Wagner overture to Rienzi.

### Anderson Feted

Marian Anderson packed the Philharmonic Auditorium twice with her recitals on the Behymer series Feb. 20 and March 2. She was in splendid voice, while her excellent articulation gave proper weight and clarity to the words. Franz Rupp supplied sensitively balanced piano accompaniments.

### San Carlo Opera Sings in English

The San Carlo Opera Co. opened its season Feb. 28 in the Philharmonic Auditorium, with Hizi Koyke scoring emphatically, as she invariably does, in Puccini's Mme. Butterfly. A pleasant surprise for most of the auditors was to hear the opera spung in commendably clear English, thereby bringing out full value of the original play, and increased enjoyment was trebly demonstrated by applause, reaction and lobby comments. Charlotte Bruno made a plastic Suzuki, Rolf Gerard was an able Pinkerton, and Mario Valle a sterling Sharpless.

Likewise in English was the matinee of Flotow's Martha on March 1, with Lucille Meusel charming in the title role, Dimitri Onofrei a lyrically effective Lionel, Charlotte Bruno a merry Nancy and Conrad Mayo showing a mellow baritone as Plunkett. Verdi's Aida in the evening brought the debut here of Mobley Lushanya in the title role; her voice was an expressive medium for emotions. Coe Glade was a glamorous Amneris, Mostyn Thomas a powerful Amonasro, Harold Lindi a secure Rhadames, Harold Kravitt an impressive Ramfis, and Richard Wentworth an able King.

Much of the company's success is due to its always admirable ensemble, maintained by Carlo Peroni's firm and exacting baton. The ballet, ably headed by Lydia Arlova and Lucien Prideaux, danced with ability and won plaudits in Aida and in a divertissement following Martha.

### Beecham Conducts

The Philharmonic Orchestra was led by Sir Thomas Beecham on Feb. 27. His interpretations were cleanly presented, but to this listener seemed wanting in emotional appeal. He offered a suite from Handel's Faithful Shepherd, arranged with competence by himself, Delius' Summer Night on the River, the Mozart "Linz" Symphony and the First Symphony of Sibelius.

### Mozart Festival

A Mozart Festival, first of an intended annual series, was given Feb. 22 in the Wilshire-Ebell Theatre under the auspices of Eunice Boyd, whose young American chamber music players covered themselves with distinction through the spontaneity of their approach as well as the high standard maintained. Baruch Klein conducted the larger ensembles with musicianly competence, including the G minor Symphony.

Elsa Herbst sang arias from Marriage of Figaro and Il Seraglio with vocal purity and interpretative charm. Eloise Roessler brought lovely tone and violinistic skill to the A major Concerto (K. 219). Eda Schlatter showed pianistic ability in a D minor Concerto. Excerpts from a clarinet quintet, oboe quartet, flute quartet, piano quartet, piano trio and sonatas were included in a long program.

### Samoiloff Artists in Opera Scenes

Opera scenes, sung in crisp English by artists of the Samoiloff Studios in the Assistance League Auditorium Feb. 23 were the second acts of Lohengrin, Manon, and Butterfly and the third act of La Boheme, with Ingolf Dahl and Elaine Biggs at two pianos. Well placed voices and professional standard marked the event. Robert Brink's splendidly resonant baritone and ease of action made him an excellent Telramund. Margaret Phelan was a delightful Butterfly, with velvety voice and graceful motions. Robert Biggs proved a handsome Rodolfo with a fine lyric tenor, while Jo Anne Jorgenson made an appealing Mimi both vocally and visually. Sharing honors were Gladys Yambert, Joan Paine, Eber Piers and Robert Wahoske.

### 7 Child Pianists with Leginska Orchestra

Seven child pianists between six and eleven played concerto movements with the Leginska Little Symphony Orchestra in the Wilshire Ebell Theatre Feb. 21, and comported themselves as young artists in both training and appearance. Gloria Greene gave the Weber C major Concerto with dexterity and musicianship, Sybil Steinberg gave singing tone and mature expression to the MacDowell Second Concerto. Six-year old Elaine Wightman could barely reach the pedals, but she gave facile expression to an Allegro from a Mozart A major Concerto (K. 488). A two-piano concerto was ably played by Jacqueline and Eugene Campbell, while Suzanne Johnson and Beverly Carmen showed ability and promise in concerti movements. A clear young soprano was shown by Ollie Mae Beach as vocal soloist.

Lajos Shuk was guest conductor of the WPA Symphony Orchestra in Embassy Auditorium Feb. 19, and appeared also in the role of composer with four lovely soprano songs artistically delivered by Munya Cherniavsky. The latter also appeared as cello soloist in the Dvorak B minor Concerto. Shuk led the orchestra through the Hadley overture, In Bohemia, the Dohnanyi F sharp minor Suite and the Polka and Fugue from Weinberger's Schwanda.

### Recitals and Opera

A program entirely in English, sung with musicianly intelligence in an appealing contralto of extended range, was offered by Mary Hobson Crow in the Biltmore Music Room, Feb. 25. It included a lovely new song, In the Stillness, by Mary Sinclair Taylor, Compensation and Consummation by Mary Carr Moore, and songs by Herman Feltcorn, Charles Bennett, Vaughan Williams and Alberg Hay Malotte, climaxing with Elinor Remick Warren's White Horses of the Sea.

Pagliacci was given enjoyable presentation by young artists from the Beasley Studios in Anderson's Footlight Theatre, Feb. 21. Barbara Reeves made a charming Nedda, with appealing vocal quality, Hugh Edwards showed a pleasing baritone as Tonio, and Al Whizen made a competent Canio. Other participants in this and excerpts from Carmen were Ruza Paidar, Richard Carey, Tom Fielding, Gabrielle Michnieqitz, Peggy Layman, Bob Marks, William Eddy and Wilfred White.

A program of compositions by Ernst Toch was given by Mailamm at the Wilshire Ebell Club on Feb. 23. Assisting the composer in chamber music were Albert Vertchamp, violin, Virginia Majewsky, viola, and Jacob Gimpel, piano.

Little Nancy Joy Currie, 12-year-old prodigy from the De Avirett Studios, scored emphatically in a vesper concert at the First Congregational Church on Feb. 23. She played with a fullness of tone and an interpretative command to presage a concert career, giving a Bach Fantasy and Chorale, the Berceuse and Fantasie-Impromptu of Chopin, and climaxing with the first movement of the Beethoven Third Concerto assisted by W. Brownell Martin at the organ.

SIGURD RASCHER

### Sigurd Rascher Returns to the United States

Sigurd Rascher, saxophonist, who was detained in Cuba for the first part of this season, has returned to New York with his visa establishing his residence in this country. While in Havana, Mr. Rascher was soloist with the Philharmonic Orchestra, Massimo Freccia conducting, in the Debussy Rhapsody and the Ibert Concertino, and appeared in recital, playing works by Handel, Bach, Leclair, Tarp, Kaun, and Dressel.

Among works added recently to Mr. Rascher's repertoire with orchestra, written for and dedicated to him, or in preparation, are those by Aaron Copland, Nicolas Nabokoff, Henry Brant, Dante Fiorello and Roy Harris.

## *Marion Talley Tells Novel Program Plan*

Marion Talley's problem of program making is one of unusual interest, and promises to be more so during the spring and summer. As soon as the popular diva announced her plans for a fall concert tour, requests began to arrive for her to program particular selections.

Requests from friends, acquaintances and strangers are still coming in, and Miss Talley has taken much pleasure in tabulating all of them and discussing them with her program adviser, Arthur Rosenstein. It has been so interesting a task that she has decided to ask the musical public to make further suggestions.

"After all," she declares, "I think it would be very nice to have my programs chosen by the people who are going to hear them. Of course it will be impossible to use everything suggested in a single season. And equally of course, the final balancing and adjusting of each program will have to include consideration for contrast, color, relative values and the other factors incident to all program making.

"But many suggestions can be used very advantageously. Some I have received are for old favorites, or for songs and arias already in my repertory. Some are for new songs, or at least songs new to me, and I am enjoying looking them over.

"I only ask those who vote for their own favorite songs and arias to please bear in mind that my voice is lyric-coloratura, and that my repertory must be selected accordingly. I appreciate the courtesy of requests for Ho-jo-to-ho, O mio Fernando and The Road to Mandalay, but these I must regretfully decline."

Courier readers who would like to make requests are invited to do so, addressing Miss Marion Talley in care of the Musical Courier Bureau in Hollywood.

## *Hollywood Jottings*

Plans and arrangements for the 22nd biennial American Music Festival of the National Federation of Music Clubs, to be held in Los Angeles June 18-25, are progressing rapidly under the local leadership of Mmes. Grace Widney Mabee, Abbie N. Jamison and Hugh A. Patterson, with impresario L. E. Behymer as honorary chairman. A movie night is to be held in the Hollywood Bowl, and most of the events are scheduled for the Shrine Auditorium.

* * *

Wanda Krasoff, a highly gifted artist student from the Alexander Raab studios, was soloist with the Oakland Symphony Orchestra recently. Another able young performer, Peter Jarrett, has given recitals in Berkeley and in Honolulu.

* * *

Leo Damiani is forming a symphony orchestra in the San Fernando Valley, aand has recruited an earnest group of young performers. . . . Leopold Stokowski was guest speaker at the Feb. 11 meeting of the American Society of Music Arrangers, discussing acoustics of the modern concert hall and placing of players in the symphony orchestra. . . . John R. Weber is forming an orchestra at the Fairfax adult evening school, enrolling interested instrumentalists otherwise occupied during the day.

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# Vera Bull Hull Artists in Many Engagements

Concert Management Vera Bull Hull reports an active season. Arthur Loesser and Beryl Rubinstein, eminent pianists, appeared in several recitals, two in Town Hall, and gave a performance for the National Music Educators Convention in Cleveland. Mr. Loesser's lecture-recital at Town Hall on Music in Crinoline was of a novel nature.

The Apollo Boys' Choir of Birmingham had a two weeks' tour north, appearing in Columbus, Ohio, on the Women's Music Club series in joint recital with Robert Crawford, baritone; State Teachers College, Bowling Green, Ohio; Middletown, Ohio Woman's Club; Wheaton College; State Teachers College, Lock Haven, Bloomsburg and Westminster College, New Wilmington, Penna.; Grove City College. In February and this month the Choir are in Florida and in the late spring tour the West Coast, their appearance in Los Angeles in June being before the Biennial Convention of National Federation of Music Clubs.

Robert Crawford, baritone, flew his own plane 7,500 miles in five weeks to keep engagements in Washington and California, returning to sing at Columbus, Ohio; Terre Haute, Ind.; a return engagement at Cincinnati, Ohio, as soloist with the Orpheus Club; Trenton, N. J.; in Messiah in Syracuse, N. Y. with the Syracuse University Chorus, and again Messiah at St. Thomas Church, New York.

Dorothy Baker, soprano, appeared in Messiah with the Syracuse University Chorus, also with the Davidson and Queens College, Choral Societies in Charlotte, N. C. With Robert Crawford, she sang The Secret of Suzanne and a miscellaneous program at the State Teachers College of Geneseo, N. Y. Miss Baker has also been heard in many works at St. Bartholomew's, including Beethoven's Engedi.

Hilda Ohlin soprano, sang the Bach B minor Mass in Pittsburgh, Messiah in Cleveland and Akron, Ohio, and in Chicago with the Swedish Male Chorus. Miss Ohlin also was soloist with the Vassar College Choir, and gave her first Town Hall recital on Jan. 21.

Frances Hall and Rudolph Gruen opened their season with a two-piano recital at Lock Haven, Penna.; recently appeared at Hornell, N. Y., and are booked for a series of concerts in Kentucky and Tennessee in April.

### Symphonetta Touring

The New York Symphonetta, conducted by Graham Harris, is booked for a number of concerts beginning the week of March 16.

Paulina Ruvinska, pianist, was soloist with the Marion, Ohio Symphony Orchestra and with the Lewistown Symphony. Foster Miller, bass, was soloist with the Lewistown Symphony. Mr. Miller also has had a number of operatic engagements.

Joanne DeNault, contralto, was soloist in Messiah with the Cleveland Messiah Chorus, the Civic Chorus of Akron, Hollidaysburgh, Penna., and with the Davidson and Queens College Choral Societies in Charlotte, N. C.

Ardelle Warner, contralto, sang a number of roles with the opera company in Puerto Rico and also with the Philadelphia LaScala Opera. She sang Messiah at Kent, Ohio, and recently gave a recital for the Woman's Club in Middletown, Ohio.

Alfred Hopkins, tenor, was soloist with the Bridgeport and Hartford (Conn.) Symphonies; with the Octava Club of Schenectady; appeared in recital in Bridgeport, Conn., and in Messiah at Storrs, Conn. and Kent, Conn.

Arthur Bailey, tenor, was Messiah soloist in Charlotte, N. C. He also gave a recital for the Pennsylvania College for Women in Pittsburgh.

Giuseppe Balestrieri, tenor, appeared in recital for the Eclectic Club.

Mildred Hunt, flutist, has appeared several times with the Montreal Symphony Orchestra; in recital for the Eclectic Club and Flute Club of New York. She will appear as soloist with the New York Symphonetta on its tour.

The New York Theatre Group, directed by Jan Lindermann, presented Candida by George Bernard Shaw at Wilson College, Chambersburg, Penna. So far this season in New York at the Barbizon Plaza Theatre, the Group has presented Expressing Willie in which Frances Hall, pianist, played the part of Minnie; Candlelight, The Streets of New York and in Candida. This will be followed by other plays.

## Sink Again Chairman for Meeting of Michigan Schoolmasters

ANN ARBOR, MICH.—Dr. Charles A. Sink, president of the University of Michigan Musical Society, is chairman at the 63rd annual convention of the Michigan Schoolmasters' Club here on April 25 and 26. Dr. Sink has been chairman of the music section for nine consecutive years. Leading music directors, conductors, supervisors and teachers in schools and colleges of the state will participate.


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## College Opera Course Is "Proved Valuable"

### Josef Reitler Discusses Results of New Work at N. Y. College

Inaugurated at the beginning of the school year, the Opera Department of the New York College of Music has progressed satisfactorily both from the educational and cultural standpoints, according to its director, Professor Josef Reitler. Summarizing the work of the department for the year, Prof. Reitler said:

"Fundamentally we aim to create the atmosphere in which young and talented pupils develop their artistic careers and they therefore receive voice culture, coaching, dramatics and stage work in group classes and individually. Our pupils at the college have the privilege of attending 120 lessons a month if they so desire."

Prof. Reitler is of the opinion that the study of Lieder is of the "greatest importance since students learn the meaning of phrasing, accent, legato, portamento and voice modulation and voice color."

"During my youth," he continued, "I regularly attended the Vienna State Opera (Hofoper) where students were admitted for 10 cents a performance, 10 months every year, and so were enabled for that small financial outlay to hear a repertoire of approximately 50 operas. This opportunity, so enormously important, the American student does not have. I would like very much to see established in this country an American National Opera, all operas to be given in English, available to all musicians and to which students could gain admission at a nominal fee." S. K.

## Verdi Opera Group Gives Pagliacci and Holds Ball

The Verdi Club Grand Opera Company presented Pagliacci on March 6 at the Hotel Plaza, New York, with Gabriel Simeoni conducting a cast which included Vivienne Beloin, soprano; Frederick Schweppe, tenor; Greek Evans, baritone; Giovanni Camajani, baritone, and Joseph Di Vecchi, tenor. Many recalls rewarded the singers.

Mrs. Owen Kildare directed a Pageant of the Stars, with a cast of 40, depicting notables in the musical and dramatic worlds. Among the principals were Dorothy Lawrence, Henry Steigner, Henri Van Den Andel, Mrs. W. E. D. Dillabaugh, Edith Bridge and Caroline Bamboschek. One of the tableaux held Margaret Louise O'Brien as Lady Hamilton and Virginia MacCart as Dolly Madison.

Florence Foster Jenkins, founder-president of the club, was the Angel in a tableau inspired by a Howard Chandler Christy painting, Stephen Foster Inspired by the Angel of Genius. Adolph H. Pollitz was Foster and others participating were Randolph Symonette, Paul Kwartin, Rosea Lee and Lilian Kaiser. St. Clair Bayfield staged it. President Jenkins thanked the participants and announced April 29 as the date for the annual Rose Breakfast at the Westchester Country Club. F. W. R.

## Juilliard Summer School Instructors Announced

A new course in ensemble playing with recordings has been included in the curriculum for the Juilliard Summer School. Fritz Rothschild will direct the course, which will include study and performance of ensemble music using Add-a-Part records for pianists and string and wind players. Trios, quartets and quintets are included.

Hugh Porter, head of the organ department at the summer school, will give courses in organ instruction and church choral music and accompanying. Mr. Porter is also a member of the music faculty at the Union Theological Seminary. He has been on the Juilliard Summer School faculty since its inception 10 years ago.

# Heard in the Studios

## Ernesto Berúmen

Ernesto Berúmen, concert pianist and teacher, appeared in recital at Wagner College, Staten Island, March 6. Elvin Schmitt, a pupil of Mr. Berúmen, gave a program at Steinway Hall, New York, March 31, and David Keiser, another Berúmen pupil, played the Tchaikovsky piano concerto, with the Winter Park (Fla.) Orchestra, under the direction of Alexander Bloch. Mr. Berúmen returns from Havana on April 18 and immediately resumes teaching at the La Forge-Berúmen Studios, New York.

Photo by Brunel

ERNESTO BERÚMEN

## Idelle and A. Russ Patterson

Saida Knox, who gave a Town Hall, New York, recital on March 7, was heard recently at the Willard School, Troy, N. Y., and also for the Philadelphia Scottish Club. Miss Knox also appeared with the Yale Symphony Orchestra, Dr. David Stanley Smith conducting, at New Haven.

Eugene Morgan, baritone, sang Silvio in Pagliacci, Alfio in Cavalleria Rusticana and Valentine in Faust with the Italian Opera Company in New York. All are artists from the Patterson Studios.

## Helen Diedrichs

Esther Quimby, pianist, one of the young artists studying at Helen Diedrichs' Philadelphia studio, will be heard on March 23 in joint recital with Helen Martin, soprano, pupil of Frantz Proschowski, at the Aronimintz School of Music, Drexel Hill, Philadelphia, of which Miss Diedrichs is founder and director. Works of Bach, Mozart, Chopin, Glazounoff, Wolfe and Ravel make up the program.

## La Forge-Berúmen

The Balladeers, male quartet, gave a concert for the British War Relief at the Waldorf-Astoria, New York, on Feb. 23. Included on the program were English songs and Negro Spirituals, concluding with Malotte's The Lord's Prayer, The First Psalm and Flanders Requiem by the teacher of the quartet, Frank La Forge.

## Salzedos Return After Tour in Solo and Ensemble Concerts

Carlos Salzedo and his wife, Marjorie Call Salzedo, have returned to New York from a mid-western tour with the Salzedo Concert Ensemble. This new organization also includes Rene Le Roy, French flutist, and Janos Scholz, cellist, formerly of the Roth Quartet.

Mr. Salzedo's recent appearances included a harp recital at the Oberlin Conservatory of Music March 10 with Mrs. Salzedo and a solo engagement March 13 with the Montclair Glee Club at Montclair, N. J.

The two harpists will give a joint recital March 19 at Nassau, Bahamas, under the patronage of the Duke and Duchess of Windsor. March 24 and 25 Mr. Salzedo will be soloist with the Miami Symphony Orchestra in Miami and Fort Lauderdale. Upon their return from Florida, Mr. and Mrs. Salzedo will give a New York recital with Mr. Le Roy and Mr. Scholz.

## Harry Jompulsky Artist-Pupils in Musicale

A recital by artist-pupils of Harry Jompulsky was given in the teacher's studio on March 8. The singers participating were Clifton Hughes, baritone; Mary Louise Abbey, mezzo-soprano; Calvin Boughman, tenor; Marion Bradley, soprano; Claudio Frigerio, baritone; and Louise Taylor, soprano. It would be difficult to imagine a more varied selection of vocal items than those presented, for the numbers ranged from Bassani and Carissimi through Handel, Mehul, Arne, Mozart, Schubert, Italian opera, Duparc, Victor Herbert and La Forge. As a whole, the program was much superior to the usual studio recital—the voices were fresh, well-placed, excellently coached, and the songs were delivered with spontaneity and artistry. R. K.

## Schimmerling Scores Heard

A program of new works by H. A. Schimmerling, sung by Ly Braude, soprano, and Myron Szandrowsky, baritone, with the composer at the piano, featured the Soiree Musicale on March 6 at the museum-studios of Mr. and Mrs. Schimmerling, New York. These included excerpts from the cycle France, 1940, from The Song of the Rolling Globe, two Czech songs and Lieder. Burton Lewis, director of Walt Disney Productions, spoke on Fantasia and a symposium, conducted by Byrd Mock, followed. Karel Hudec, Czechoslovakian Consul General; Harry Thurston, of the British War Relief Society, and John M. High, electro-radio engineer, also spoke.

## Schoenwald Students' Recital

A large audience attended the vocal recital given on Feb. 23 at the MacDowell Club Hall by students of Greta M. Schoenwald. On the program were arias from Verdi's Masked Ball, Saint-Saëns' Samson and Delilah, Massenet's Manon, and Smetana's Bartered Bride. There was also an impressive group of vocal solos, all of which were sung in the original tongues — French, Italian, Russian and German. With Prof. Schoenwald's excellent assistance at the piano, her pupils revealed a thorough musical foundation. Of particular interest were the vocal quartets from Mozart's Magic Flute and Tchaikovsky's Eugen Onegin. Edith Miehle, Angela Chope, Joan Cohen, Mollie Mutnick, Penelope Vassilaros, June Bradshaw and Mary Kalmer were the performers. R. K.

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# Notables of Music World Pass

Several notable figures in the international music world passed away within the last few days. Among these were Sir Walford Davies, Master of the King's Musick; in London; Pitts Sanborn, dean of the music critics of New York; Albert Morris Bagby, director for many years of a series of musicales in New York; Melanie Kurt, former Metropolitan Opera soprano; Isidore Luckstone, noted vocal teacher, accompanist and conductor; and Charles Sanford Skilton, eminent American composer and authority on Indian music.

## Pitts Sanborn Dies of Heart Attack

John Pitts Sanborn, music editor and critic of the New York World Telegram and senior among the New York commentators on music, was found dead of a heart attack in his apartment on March 7. Born in Port Huron, Mich., Mr. Sanborn was graduated from Harvard University in 1900 and two years later received his M.A. degree from the Graduate School of Arts and Sciences of this university. From 1905 to 1923 he was music editor of the New York Globe and during the summer served also as foreign correspondent. In 1923 he became foreign correspondent for the New York Evening Mail and later its music editor, retaining that post when it was merged with the Evening Telegram.

Author of a volume of verse, Vie de Bordeaux, Mr. Sanborn also wrote two novels, Prima Donna and Greek Knight. He was author of the Metropolitan Book of the Opera, contributed to the International Cyclopedia of Music and Musicians and was a member of the editorial board of Who Is Who in Music. Under the name Peter Bowdoin, he authored many special articles for magazines.

Mr. Sanborn in 1939 succeeded the late Lawrence Gilman as program annotator for the New York Philharmonic-Symphony Society. He was a knight of the Order of the Crown of Italy and a chevalier of the Legion of Honor of France.

## Bagby, Founder of Famous Musicales, Passes

Albert Morris Bagby, founder of the Musical Mornings at the Waldorf-Astoria Hotel, New York, died on Feb. 26. In his 81st year, Mr. Bagby only recently had recovered from pneumonia. Born in Rushville, Ill., on April 29, 1859, he was the son of a member of Congress. Showing musical talent, he went to Berlin in 1882 for study and spent two years as a pupil of Franz Liszt. He also studied with Oscar Raif and Xaver Scharwenka. On his return to New York, he gave piano recitals and wrote articles on music. Mrs. Julia Ward Howe, in 1890, invited him to read a paper on Liszt before the Town and Country Club of Newport and this led to his giving up playing and devoting himself to lecturing.

In December, 1891, he presented his first Musical Morning at the Rembrandt Studios before an audience of 80. In 1893 he engaged the Prince of Wales suite at the Waldorf for his musicales and later the ballroom. When the hotel became the Waldorf-Astoria in 1897, the musicales were moved to the new ballroom, where they remained for 36 years until the closing of the hotel. The two subsequent years they were presented at the Hotel Astor and when the new Waldorf opened in 1931 Mr. Bagby resumed his musicales in the Grand Ballroom, where audiences averaged between 1,600 and 1,700.

Arthur Friedheim, a fellow pupil with him of Liszt, assisted at his first musicale. Among the many artists who appeared subsequently were Melba, Eames, Nordica, the de Reszkes, Plançon and other Metropolitan artists. In 1925 he received the M.A. degree from New York University, commemorating his 300th musicale.

That year Mr. Bagby established the Music Lovers Foundation to aid distinguished artists in need of funds. The organization sponsors an annual benefit concert. In 1938 a life-size painting by Paul Trebilock was hung in the Peacock Gallery of the Waldorf as a permanent tribute.

Surviving are a niece, a nephew and a cousin.

SIR WALFORD DAVIES, 71, organist and composer and Master of the King's Musick, died in London on March 11. Sir Walford was selected for this, the highest honor a British musician can attain, in 1934 when he succeeded Sir Edward Elgar. In 1922 he was knighted for his musical endeavors. His cantata Everyman, written for the Leeds Festival in 1904, was considered his greatest work. In 1917 he was musical director of the R.A.F. and in 1919 was appointed director of music and chairman of the National Council of Music of the University of Wales.

He was born in Oswestry, Shropshire, on Sept. 6, 1869. In 1890 he won a scholarship to the Royal College of Music and four years later received his doctorate from Cambridge. From 1910 to 1913 he was examiner for musical degrees at Oxford and Cambridge. He served as chairman of the National Council of Music. A knight and commander of the Royal Victorian Order, he was a fellow of the Royal College of Music, Royal Academy of Music, Royal College of Organists and held honorary degrees from the Universities of Leeds, Glasgow, Dublin and Oxford.

MELANIE KURT-DERI, 62, who as Melanie Kurt sang Wagnerian soprano roles at the Metropolitan Opera from 1914 to 1917, died on March 11 in New York. Born in Vienna, Mme. Kurt was graduated from the Vienna Conservatory and, after studying with Lezchetizky, appeared as concert pianist in Berlin, Vienna and Budapest at the age of 17. Studying voice with Marie and Lilli Lehmann, she made her operatic debut in 1903 as Elisabeth in Tannhäuser at the Lübeck Municipal Opera. Later, for a year, she sang at Leipsic, for three years at Brunswick and for five years was a member of the Berlin Royal Opera. As Isolde, Kundry and Brünnhilde at the Metropolitan she won critical approbation. In 1909 she married Max Deri in Vienna.

ISIDORE LUCKSTONE, 80, vocal teacher, accompanist and conductor, died on March 12 in New York. A native of Baltimore, his piano teacher was his eldest sister, Lena, who became known as a child pianist at the age of 10. Mr. Luckstone began his professional career at the age of 15 and two years later was conducting a large male choir. Shortly afterward he became musical director for Joseph Jefferson, the actor.

Taking up the career of an accompanist, he toured with Eduard Remenyi, appearing in Australia, China, Japan, India, the Hawaiian Islands, South Africa, Europe and the United States. He played for many artists here, including Melba, Scalchi, Clara Butt, Campanini, Del Puente, Campanari, Caruso, Ondricek, Cesar Thomson, Emil Fischer, Marcella Sembrich and Fritz Kreisler.

In 1925 he was appointed professor of education and head of vocal music at New York University, retiring in 1939 to devote himself to private teaching. He had started his teaching career about 30 years ago.

Surviving are two sons, Harold, a baritone and teacher of singing, and Maurice.

CHARLES SANFORD SKILTON, 72, professor of music at the University of Kansas, composer and authority on Indian music, died at Lawrence, Kan., on March 12. Born in Northampton, Mass., he received his early musical training in the public schools and was graduated from Yale University in 1889. That year he composed the choral odes for the performance of Elektra, given in Greek, at Smith College.

In 1891 he went to study at the Berlin Hochschule für Musik returning in 1893 to become director of music at Salem Academy and College, Winston-Salem, N. C. He taught at the State Normal College, Trenton, N. J., from 1897 to 1903 and since then had been associated with the University of Kansas, being dean of the School of Fine Arts from 1903 to 1915. He held the Mus.D., from Syracuse University.

Composer of three operas, several orchestral suites, chamber music and songs, Dr. Skilton was noted for his development of Indian melodies which he heard at the Government school near the University. A son and two daughters survive.

## "Evening with American Song Composers" Presented

The annual "Evening with American Song Composers" arranged by Russel Wragg, pianist and composer, was heard on March 1.

The soloists this year were Agnes Davis, soprano; Janet Bush-Hecht, mezzo-soprano; Florence Tarr, *diseuse;* Benjamin DeLoache, baritone; Richard Hale, baritone; and George Rasely, tenor. At the piano in their own numbers were Dr. Walter Damrosch, composer-conductor; Fay Foster, composer; Walter Golde, composer-pianist; and Mr. Wragg, and, for composers not present in person, Grace Roberts and Paul Berl.

Benjamin DeLoache's group consisted of I Can Wait No More, by Warner Bishop; Beggar's Song, by Samuel Barber; The Old Men, by John Palmer; Loveliest of Trees, by John Duke; and Surf-Dragon, by Russel Wragg.

Agnes Davis was heard in Roxane's Aria from Dr. Damrosch's opera Cyrano de Bergerac, with the dean of American composers and conductors assisting at the piano. Next she was heard in Summertime from the opera Porgy and Bess, by George Gershwin, closing with Lilacs, by Mr. Wragg.

Richard Hale was heard in Death and General Putnam, by Dr. Damrosch, following this with Danny Deever, by the same composer.

Janet Bush-Hecht included in her group Ah, love, but a day, by Mrs. H. H. A. Beach; Transformation, by Wintter Watts; Calls, by Walter Golde; and We Two Together, by Marshall Kernochan.

George Rasely sang Beautiful Art Thou, My Love, by Herbert Hyde; To Columbine, by Bainbridge Crist; I Would Forgive, by Mr. Rasely; and Twentieth Century Serenade, by Russel Wragg.

Florence Tarr closed the program in works by Fay Foster, lyrics by herself. These included Little Russian Doll, Petroushka from Baroushka, Mlle. Sans Gene, Ah Give Me the Man from the Mountains, and The Plumber's Daughter, all in costume.

This year's concert was again given in the beautiful, medieval concert rooms of the Gardner School and the overflowing audience was enthusiastically applausive.

D. H. N.

## Samuel Gardner Named Georgia Guest Teacher

ATLANTA, GA.—Samuel Gardner, of the Juilliard and David Mannes schools, New York, has been engaged as "commuting guest instructor" at the recently organized Georgia Conservatory and Music Center here. The institution was started on Oct. 14 last.

Eldin Burton, director, said that the engagement of Mr. Gardner was the "first step in importing artist teachers to offset the ever decreasing interest in violin playing, which has suffered particularly in this vicinity." Mr. Gardner has already made three of the ten visits for which he was engaged.

E. Katherine Reid is president of the conservatory and center, with A. L. Gillham as vice-president and general manager and Mabel Robson secretary.

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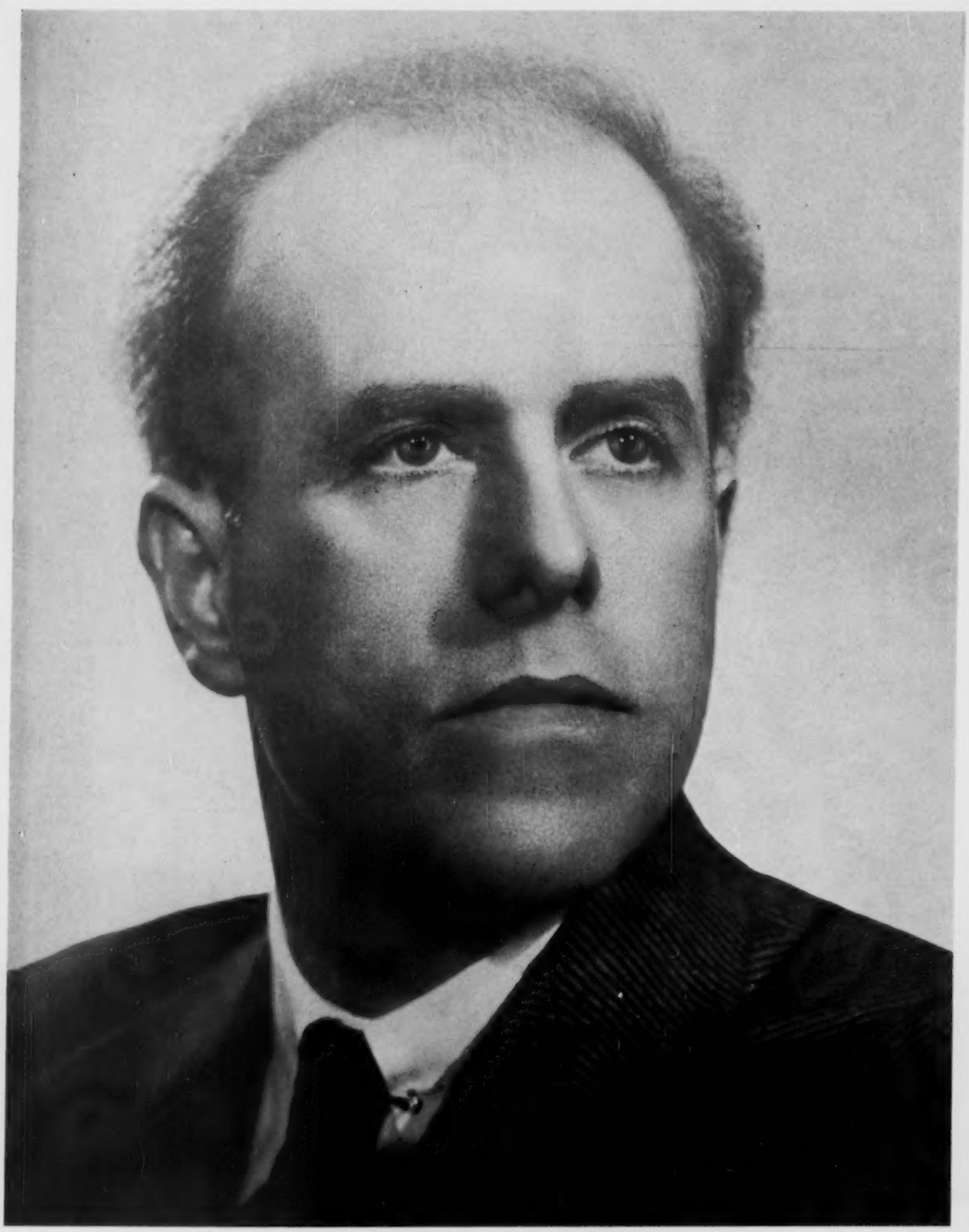

ALTON JONES

American Pianist

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